splatteR fodder MAGAZINE

FIRST #1 ISSUE



FEATURING IN THIS ISSUE:

-EXCLUSIVE INTERVIEWS WITH
DEVON "HANNIBAL" NICHOLSON
MIKE MARTINI

-ARTIST SPOTLIGHT:
JARED C. BALOGH

-EXCLUSIVE NEW WRITING BY
JASON POPSON
"WHISKEY AND THE DEVIL"

ALSO FEATURING:

GAMING LARD

HADLEY'S HAVEN

IGOR'S ALBUMS

art films music interviews wrestling

DONT BULLSHIT ME DONT BULLSHIT ME DONT BULLSHIT ME DONT BULLSHIT ME



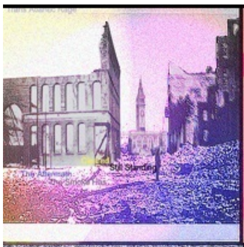
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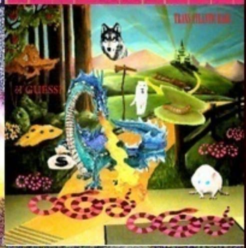
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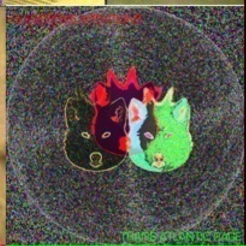
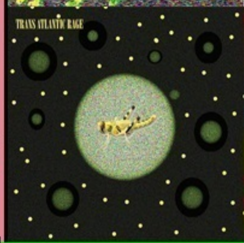






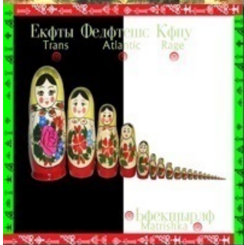



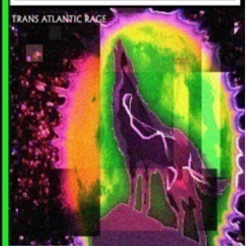



1) YOU'VE RELEASED A NUMBER OF EXCEPTIONAL ALBUMS UNDER YOUR OWN NAME AND THE TRANS ATLANTIC RAGE MONIKER THAT WERE FEATURED IN MAGAZINES, ON RADIO SHOWS AND FONDLY LISTENED TO AND ADORED BY MANY. WHAT WOULD BE THE IDEAL JB ALBUM STARTER PACK FOR THE UNINITIATED?

JB: I WOULD SAY FOR MY SOLO (JARED C. BALOGH) COMPOSITIONS THE ALBUMS "MICRO COMPOSITIONS" VOLUMES 1, 2 AND 3. YOU CAN FIND THEM ALL EITHER WM RECORDINGS WEBSITE OR ON THE FREE MUSIC ARCHIVE. THE REASON IS THAT THE SONGS ARE SHORT IN LENGTH AND IT IS A GOOD OVERALL TASTE OF WHAT I DO. IF YOU LIKE THOSE SONGS YOU CAN GO AND MOVE ONTO THE LONGER AND MORE CHALLENGING COMPOSITIONS FOR TRANS ATLANTIC RAGE, I WOULD SAY THE "HOBO JAZZ" VOLUMES 1, 2 AND 3. YOU CAN FIND THOSE ON TURBINICARPUS RECORDS AND ALTERED STATE REFLECTIONS WEBSITES OR ON THE FREE MUSIC ARCHIVE. FOR TRANS ATLANTIC RAGE/BALOGH, I WOULD SAY ANY OF THEM BUT START OFF WITH "I::::SOUL::::ATE". YOU CAN FIND THAT ON THE SIRONA RECORDS WEBSITE AND ON THE FREE MUSIC ARCHIVE.



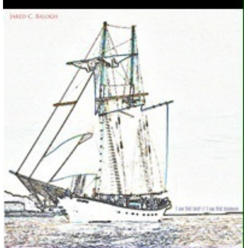



2) WHAT ARE THE BANDS AND ARTISTS THAT MARKED YOUR TEEN AND YOUNG ADULT YEARS? WHAT BANDS/ARTISTS INSPIRED YOU TO START MAKING YOUR OWN MUSIC AND WHY?

JB: 13-16 YEARS OLD I WOULD SAY OLD SCHOOL RAP, WEIRD AL, FRANK ZAPPA "JOE'S GARAGE" AND MOTOWN AND THEN 17-25: NIRVANA, SOUNDGARDEN, METALLICA, MELVINS, KYUSS, POLVO, WEEN ETC.... I THINK MY INSPIRATION OF WANTING TO MAKE MUSIC WAS THE LOVE OF IT AND MY FRIENDS THAT WERE PLAYING MUSIC.

3) WHAT WOULD YOU DESCRIBE YOUR MUSIC AS ? DO YOU TRUST LABELS IN DESCRIBING MUSIC AND DO YOU THINK THEY ARE NECESSARY?

JB: IF YOU TRULY UNDERSTAND THE ART OF MUSIC. IT CAN BE WHATEVER YOU WANT IT TO BE. NO, I DON'T TRUST LABELS DESCRIBING MUSIC AND I THINK THEY ARE UNNECESSARY.






SPLATTER FODDER MAGAZINE PRESENTS

ARTIST SPOTLIGHT: JARED C. BALOGH

ARTIST AND MUSICIAN



4) 1994 WAS THE YEAR YOU TURNED FROM SPORTS TO ACTIVELY PURSUING MUSIC . WHAT BROUGHT ABOUT THIS TRANSITION?
WAS THERE A WATERSHED EVENT OF SOME KIND THAT DID IT FOR YOU?

JB: MY FATHER WAS HEAVILY INTO SPORTS. HE WAS AND STILL IS VERY KNOWLEDGEABLE ABOUT SPORTS. LIKE ANY PARENT THAT WANTS TO PASS OR TEACH THEIR CHILD/CHILDREN THEY TEACH THEM WHAT THEY KNOW BEST. I DON'T THINK NATURALLY I WAS MEANT TO PLAY SPOR, EVEN THOUGH I OVERACHIEVED IN MANY OF THEM. DEEP DOWN INSIDE I KNEW I WANTED TO DO SOMETHING CREATIVE. THOUGH SPORTS, TAUGHT ME TO KEEP FOCUSED, GROW THROUGH ADVERSE CONDITIONS AND PROBABLY IMPROVISE. I ALWAYS THOUGHT HOW WELL AND QUICKLY I UNDERSTOOD FREE IMPROV MUSIC. I CAME TO THE THOUGHT MAYBE IT CAME FROM PLAYING SPORTS. YOU ARE ALWAYS REACTING TO A SITUATION AND THAT SITUATION CALLS FOR A BLINK OF AN EYE REACTION FOR PRETTY MUCH INFINITY SCENARIOS WHEN PLAYING SPORTS.

5) YOU'VE ACTIVELY COLLABORATED WITH MANY PEOPLE AND FORMED OTHER PROJECTS LIKE BAD NIGHT MOON SHADOW, ANIQATIA, PINK HEX, LIFE LIKE THUNDERSTORMS, WONDERTAKER... CAN YOU TELL US SOMETHING ABOUT THESE PROJECTS AND THE REASONS BEHIND STARTING THEM?

JB: BAD NIGHT MOON SHADOW WAS A COLLABORATIVE STUDIO PROJECT WITH MY EX-WIFE FROM 1998-2005. ANIQATIA WAS A BAND WHERE I PLAYED BASS AND SANG. WE RELEASED TWO E.P.'S. WE PLAYED THE LEHIGH VALLEY, PHILLY, NEW JERSEY AND NYC. WE HAD OUR SECOND E.P. RELEASED ON NEFARIOUS INDUSTRIES. THIS BAND WAS TOGETHER FROM 2013-2016.

PINK HEX IS A FREE JAZZ/NOISE BAND. WE HAVE 5 CORE MEMBERS. WE CAN PLAY SHOWS WITH TWO MEMBERS AND WE PLAYED SHOWS WITH 5 MEMBERS. WE HAVE MANY GUEST MUSICIANS JOIN US ON STAGE.

I JOINED PINK HEX IN 2014 AND WE ARE STILL ACTIVE. LIFE LIKE THUNDERSTORMS WAS JUST A SOLO PROJECT THAT I QUICKLY CREATED FOR TIMES WHEN THE OTHER BANDS I WAS IN HAD TO CANCEL OR DROPOUT OF A LIVE SHOW. I WOULD JUST REPLACE IT WITH LIFE LIKE THUNDERSTORMS, THIS PROJECT I CREATED IN 2015 AND IS CURRENTLY ON HIATUS. WONDERTAKER, I WAS ASK TO FILL IN ON DRUMS FOR A COUPLE OF SHOWS AND I ENDED UP PLAYING ABOUT 12 SHOWS WITH THEM FROM FALL OF 2015 TO SUMMER OF 2016.



6) THE LAST FEW YEARS WE'VE SEEN THE DEATH OF THE NETLABEL SCENE AND THE INTEGRATION OF THE GLOBAL UNDERGROUND MUSIC COMMUNITY INTO THE ERA OF STREAMING MUSIC. I KNOW YOU'VE BEEN A WAY FROM RELEASING MUSIC FOR A WHILE NOW, BUT ...YOUR TWO CENTS, PLEASE? DO YOU STILL BUY /ENJOY MUSIC IN PHYSICAL FORMATS?

JB: YEAH, ONE OF THE MAIN REASONS WHY I STOP RELEASING MUSIC FOR THE MOST PART. I NOTICED A HUGE DROP OFF IN DOWNLOADS. I WOULD SAY 90% OF THE LABELS I WAS ON ARE NO LONGER FUNCTIONING IE: HEADPHONICA, CLASSWAR KARAOKE, WOMBNET. I KNOW ENOUGH RECORDS IS. I HAVE A RELEASE COMING OUT ON ENOUGH RECORDS SOMETIME IN 2019, FIRST ONE IN YEARS. I THINK SIRONA RECORDS IS FUNCTIONAL AT TIMES. I THINK IT IS SAFE TO SAY THAT YOU (IGOR) AND I WERE PART OF THE "GOLDEN ERA" OF NETLABLES. I THINK THE ONE YEAR I RECEIVED C. 1 MILLION DOWNLOADS C. 2014/2015 VIA FREE MUSIC ARCHIVE, ARCHIVE.ORG AND SONIC SQUIRREL. JAMENDO IS A GOOD ONE TOO BUT IT JUST FORMED A COUPLE OF YEARS BACK. YES, NOW IT IS MAINLY ALL STREAMING. I THINK IT WILL FLUXUATE OVER TIME. IT MAY CYCLE BACK. BACK TO ENOUGH RECORDS, THEY HAVE BEEN AROUND BEFORE, DURING AND AFTER THE BOOM OF NET LABELS. HE RUNS IT CORRECTLY. IT IS MOST DEFINITELY A LABOR OF LOVE. I AM PRETTY SURE ENOUGH RECORDS WAS CONSIDER/VOTED THE BEST OR TOP NET LABELS IN THE WORLD A FEW BACK. IT TAKES A LOT OF TIME, RESOURCES, MAN POWER AND EVEN MONEY TO RUN A CREATIVE COMMONS LICENSED NET LABEL. I THINK A LOT OF PEOPLE THAT START NET LABELS TRULY DON'T UNDERSTAND WHAT IT ENTAILS TO RUN A SUCCESSFUL NET LABEL FOR MORE THAN A FEW MONTHS. ALL THE FORE MENTIONED NET LABELS (PLUS MORE THAT I HAVEN'T MENTIONED), IN MY EYES, ARE AND WERE VERY SUCCESSFUL NET LABELS.

(CONTINUES ON THE NEXT PAGE)



7) 3-4 ARTISTS/BANDS OR ALBUMS YOU'VE BEEN LISTENING TO A LOT RECENTLY?

JB: I JUST SUBSCRIBED TO SPOTIFY ABOUT 3 MONTHS AGO. I HAVE BEEN JUST LISTENING TO MY PLAYLIST. THERE IS ON BAND THAT I DISCOVERED BACK IN THE SUMMER 2018 CALLED BRAND OF SACRIFICE. THEY ARE "LABELED" AS "TECHNICAL DEATHCORE" IT IS ONE OF THE MOST MIND BLOWING ALBUMS I HEARD IN A LONG TIME. I HAVE BEEN CATCHING UP WITH ALL OF THE MILLION AN ONE MELVINS ALBUMS THAT HAVE BEEN RELEASED OVER THE LAST SEVERAL YEARS. ALSO, BEEN BUMPIN' MASSIVE ATTACK ,BONOBO AND JEREMY EGNIK (SOLO). ISIS IS ALWAYS A STAPLE BAND THAT I ALWAYS LISTEN TO. I JUST WENT THROUGH A COUPLE MONTH STRETCH WHERE I WAS LISTENING TO MY FRIENDS BACK QUALITY OF MERCURY. IT REMINDS ME OF THE RENTALS, PLACEBO, HUM AND FAILURE.

8) AFTER ALMOST TWO DECADES OF PRODUCING MUSIC YOU SHIFTED YOUR FOCUS TOWARDS VISUAL ART, AND MADE SOME STARTLING SERIES OF PAINTINGS SINCE. YOU'VE HAD MORE EXHIBITIONS THAN MOST ARTISTS COMING OUT OF ART SCHOOLS, AND YOUR ART IS UNIQUE AND CAPTIVATING . WHEN DID YOU START PRODUCING VISUAL ART? WAS IT SOMETHING YOU'VE BEEN DOING ALONGSIDE MUSIC FOR YEARS OR AGAIN, WAS THERE SOME EVENT OR MOMENT IN YOUR LIFE WHEN YOU DECIDED YOU SHOULD LET OTHERS SEE YOU'RE A VISUAL ARTIST AS WELL?

JB: I STARTED TO PAINT AT THE END OF 1996. I MADE A FEW PAINTINGS IN 1997. THEN I STARTED TO PAINT ON OCCASION FROM 2004-2006. STARTING AROUND 2010, I BEGAN PAINTING MORE CONSISTENTLY. FROM 2010-2015, I WOULD FOCUS ON PAINTING FOR LONGER PERIODS AT A TIME THAN I DID IN THE PAST BUT I WOULD STILL TAKE 5 OR 6 MONTHS OFF AT A TIME. A GUEST-A-MATION, I PRODUCED ABOUT 50 PAINTINGS AND SCULPTURES BETWEEN 1997-2015. 2016 IS THE YEAR, I REALLY STATED TO BEGIN TO FOCUS ON MORE ART AND BEGAN PHASING OUT MUSIC WRITING AND PLAYING OUT LIVE WITH BANDS. YES, I CREATED OTHER FORMS OF ART WHILE CREATING MUSIC. I MADE MOST OF MY DIGITAL, CD, DVD AND CASSETTE RELEASE ARTWORK PLUS I MADE A LOT OF MUSIC VIDEOS FOR MY MUSIC AND FRIENDS MUSIC. THERE WERE A BUNCH OF EVENTS THAT LED UP TO ME "LET OTHERS SEE YOU'RE A VISUAL ARTIST AS WELL". BEFORE I TELL THIS LITTLE ANTIDOTE, I WANT TO STATE THAT I DON'T BELIEVE MY MOM DID THIS ON PURPOSE. WHEN I WAS A CHILD MAYBE C. 6 OR 7 YEARS OLD, I THINK DURING THE ONE SUMMER MY MOM SIGNED MY BROTHER UP FOR A DRAWING CLASS. I ALWAYS WONDERED WHY SHE DIDN'T SIGN ME UP TOO? PLUS, I WOULD HAVE TO WAIT OUTSIDE IN THE CAR WITH MY MOM WHILE MY BROTHER WAS IN CLASS OR SOMETIMES I WOULD BE OUT IN THE CAR BY MYSELF WAITING ON THEM. IT ALWAYS PISSED ME OFF. I ALSO REMEMBER WHEN MY BROTHER WASN'T HOME, I WOULD SNEAK INTO THE CLOSET WHERE HIS SKETCH BOOK AND PASTELS WERE AND LOOK AT HIS DRAWINGS. JUST RECENTLY, BEING ON FACEBOOK I WOULD MOSTLY POSTED NEWS ABOUT MY MUSIC. ON OCCASION, I WOULD JUST POST A PAINTING THAT I DID IN THE PAST. IT WOULD GET MORE ATTENTION THAN MY MUSIC POST WOULD (EVEN THOUGH MY MUSIC POST WOULD GET A LOT OF ATTENTIONS). BUT I ALSO THOUGHT MAYBE IT IS GETTING MORE ATTENTION BECAUSE ALL YOU HAVE TO DO IS A QUICK LOOK. WITH A SONG IT IS MORE OF AN EFFORT TO LISTEN. THEN I THOUGHT, I THINK PEOPLE'S ATTENTION SPANS ARE GETTING SHORTER, MAYBE I SHOULD SWITCH FROM MUSIC TO ART. I ALWAYS KEEP THAT IN THE BACK OF MY MIND ON HOW PEOPLE ALWAYS REACTED TO MY ARTWORK ON FACEBOOK.





9) DID YOU HAVE ANY ROLE MODELS IN VISUAL ART? WHAT KIND OF ART /STYLES DO YOU LIKE SEEING IN A GALLERY?

JB: MY MOM. SHE WAS A TECHNICAL ILLUSTRATOR FOR THE ENVIRONMENTAL AND CIVIL ENGINEERING DEPARTMENT AT LEHIGH UNIVERSITY FOR 51 YEARS. SHE WAS ALSO INTO COMMERCIAL ARTS. I DON'T THINK HER WORK INFLUENCED ME DIRECTLY EXCEPT THE ONE PAINTING I HAVE OF HERS. KNOWING SHE WAS AN ARTIST FOR A LIVING REALLY INFLUENCED ME. PLUS, SHE WOULD ALWAYS MAKE CRAFTS, NEEDLE POINT, CROCHET, SEW, ETC. I REMEMBER ON TIME MAKING A POTTERY THING OF SORTS IN THE KITCHEN WITH HER WHEN I WAS A KID.
I LIKE SEEING ARTWORK WERE PEOPLE TOTAL COMMIT TO THEIR WORK AND SHOW NO FEAR AND TAKE RISK WITH GENUINE THOUGHT AND MOST IMPORTANTLY ORIGIALITY. IF YOU TRULY UNDERSTAND, YOU CAN DETECT A FAKE, A FRAUD OR FEAR IN A CREATION.





10) URBAN LANDSCAPES WERE OFTEN A THEME OF YOUR PAINTINGS- HOW DOES A PIECE OF TOWN BECOME PART OF YOUR PAINTING ? IS IT A FAMILIAR SITE YOU SEE EVERY DAY OR DO YOU VENTURE INTO OTHER TOWNS AND CITIES TO FIND INSPIRATION?

JB: IT IS A COMBINATION OF INFLUENCE AND IMAGINATION.
WHEN I WAS IN MIDDLE SCHOOL AND HIGH SCHOOL, I WOULD STAY UP AT NIGHT DRAWING CITY SKYLINES FROM MEMORY. LIKE, PHILLY, NEW YORK CITY, LOS ANGELES, CHICAGO, ETC.... I STILL HAVE THAT SKETCH BOOK.

11) HOW'S THE LOCAL AND REGIONAL ART SCENE TREATING YOU?

JB: TO BE HONEST, IT IS THE SAME AS THE MUSIC SCENE.
IT HAS ITS MOMENTS AND SPOTS. THE LEHIGH VALLEY IS ABOUT A MILLION PEOPLE AND IT IS SLOWLY GETTING ITS ACT TOGETHER IN THE ARTS. I AM WORKING ON GETTING SHOWS IN PHILLY AND NEW YORK CITY, BOTH HAVE GREAT ART SCENES. THERE ARE PEOPLE THAT SUPPORT YOU, WORK WITH YOU AND GENUINELY WANT YOU TO SUCCEED AND THEN THERE ARE OTHERS THAT ARE FAKE FRIENDS, THE ONES THAT HAVE THEIR AGENDAS AND PEOPLE WANTING TO SEE YOU FAIL OR HATE ON YOU. IT IS SAME AS ANY OTHER CITY OR TOWN IN THE WORLD.

12) DO YOU HAVE ANY UPCOMING SHOWS /EXHIBITIONS PEOPLE SHOULD GO AND SEE?

JB: FOR 2019, I DON'T HAVE ANY ART SHOWS BOOKED YET. THINGS CAN CHANGE VERY QUICKLY THOUGH. SO, AS THINGS ARE QUIET ON THE SHOW/EXHIBITION FRONT.
I AM IN THE PROCESS OF CREATING MORE ARTWORK AND ASSEMBLING A DRAWING AND A PHOTOGRAPHY SERIES.
I AM TAKING THE TIME TO EXPAND: PAINTINGS, DRAWINGS, SCULPTURE/STRUCTURAL, VIDEO, PHOTOGRAPHY, DIGITAL ART AND MUSIC.
I ALSO CO-PRODUCE WITH MATT WOLF A MULTI-DISCIPLINE PERFORMING ARTS SHOW A COUPLE OF TIMES A YEAR. EVERYTHING IS FREE FORM WE ALL FEED OFF EACH OTHER.
IT CONSIST OF MUSIC, DANCE, POETRY AND PAINTING.
THE SERIES IS CALLED "EXPERIMENTO" ON APRIL 5TH IT WILL BE OUR 3RD SHOW.


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VHS FORMAT
trick 'r treat
FOUR TALES OF TERROR

GAMING LARD



DIGILOI (DR.TERRORZ, COMMODORE 64, 2018)

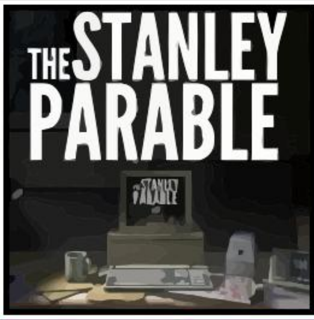
THE POST-2013 RESURRECTION OF THE C64 AS AN ACTIVE GAMING PLATFORM HAS BROUGHT MANY TITLES DONE BY ENTHUSIASTS AND A QUITE A HANDFUL OF INSTANT CLASSICS. DIGILOI, THE SHOOTER PLATFORMER, IS A CLASSIC IN ALL ITS ASPECTS.

VISUALLY IT IS IN THE ALL-TIME TOP 5 GAMES YOU'VE SEEN ON THE GOOD OLE 64.

IT IS AS IF DR.TERRORZ BYPASSED THE GRAPHICS LIMITATIONS OF THE MACHINE AND MADE A UNIQUE PIECE OF GAMING BY SOLVING PROGRAMMING TASKS.

THE BEAUTIFUL SPRITES TAKE UP ALMOST HALF THE SCREEN AND MOVE ABOUT WONDERFULLY, THE MOVEMENT IS IN SYNC WITH CONTROLS THAT ARE SIMPLE AND EASY, THE COLOUR SCHEMES FOR THE SPRITES AND PLATFORMS AND BACKGROUNDS ARE SKILLFULLY DESIGNED AND ORGANIZED SO THAT THEY DON'T CLASH WITH ONE ANOTHER. DR.TERROR Z NOT ONLY MADE SOME EYE-CANDY GRAPHICS BUT ALSO KILLER FX AND MUSIC THAT FLOWS WONDERFULLY THROUGHOUT.

IT'S A TAD SHORT , BUT THE SHEER ENERGY AND DEDICATION AND TALENT OF A SINGLE MAN PUT INTO THIS TITLE MORE THAN MAKES UP FOR IT.



THE STANLEY PARABLE (GALACTIC CAFÉ, 2013)

STANLEY IS JUST ANOTHER NINE-TO-FIVER LIVING A STALE LIFE OF CRUNCHING NUMBERS AND DOING MEANINGLESS REPETITIVE TASKS AT WORK, A MAN WITH NO FAMILY TO COME HOME TO. THE SUDDEN DISAPPEARANCE OF ALL HIS COLLEAGUES LEAVES HIM ALONE IN THE BUILDING WITH JUST AN ELOQUENT INNER VOICE AT HIS SIDE TELLING HIM WHAT HE SHOULD DO. THE VOICE IS ANNOYING, CONTROLLING, LAUGHING AT HIS CONDITION, INCREDIBLY DISCERNING AND INTELLIGENT. THE GAME IS ALL ABOUT STARTING AGAIN AND AGAIN, FINDING ALTERNATE WAYS TO COME TO A MEANINGLESS END FOR STANLEY, OR STICKING TO A SILLY ROUTINE LIKE PLAYING THE BABY GAME AND PUSHING A SINGLE RED BUTTON FOR 4 HOURS WITHOUT A SINGLE PAUSE UNTIL THE GAME RECOGNISES YOU AS A GOD AND YOU COME OUT VICTORIOUS. HOW CAN YOU NOT LIKE THAT? THE GAME PUTS OUR TENACITY, SENSE OF IDENTITY, BELONGING, ORIENTATION, PURPOSE, IRONY, OBEYING OR DISOBEYING OUR INNER VOICE TO A SERIOUS TEST, WITH AN ILLUSION OF CHOICE BEING THE MAIN INGREDIENT OF THE GAME. THE STANLEY PARABLE LAUGHS AT LIFE, GAMES, THE GAMING INDUSTRY, OUR USE OF TIME, RENDERING THEM ALL OBSOLETE.

"ONWARD STANLEY...TO DESTINY. WOULDN'T WHENEVER WE END UP BE OUR DESTINATION, EVEN IF THERE'S NO STORY THERE? OR TO PUT IT ANOTHER WAY- IS THE STORY OF NO DESTINATION STILL A STORY?"

GAMING LARD

RUN AN EMPIRE

RUN AN EMPIRE (LOCATION GAMES, ANDROID/IOS, 2018)

POKEMON GO WAS A REVELATION AND PAVED THE WAY FOR GAMES TO COME, BUT VERY FEW GAMES HAVE VENTURED INTO THIS AREA SINCE. ANOTHER GAME WENT EVEN FURTHER INTO GETTING PEOPLE OUT OF THEIR HOMES AND ARCADES FOR A UNIQUE GAMING EXPERIENCE - RUN AN EMPIRE DOES NOT ONLY EXPAND ON WHAT A STRATEGY GAME COULD BE, BUT IT ALSO MAKES THE RUNNING APPLICATION MEANINGFUL FOR THOSE WHO ARE NOT DIEHARDS NEEDING NO EXTERNAL STIMULI APART FROM THE SUN AND THE TRACK OR THE ROAD...

USING A REAL MAP, PLAYERS GO FOR CATCHING HEXAGONAL TILES, AND RUNNING THROUGH AN AREA MARKED BY A HEX MORE TIMES THAN OTHERS ENABLE THE PLAYER TO CLAIM THE AREA AND BUILD STRUCTURES ,ENCAMPMENTS, OBJECTS ETC.. NOW, I KNOW LOTS OF PEOPLE CRINGE AT THE VERY MENTION OF GAMIFICATION AND THINK GAMES SHOULD BE GAMES AND NOT MEANS TO ACHIEVING SHORT-TERM REAL-LIFE GOALS, BUT I BELIEVE RUN AN EMPIRE SHOWS US ONE OF THE MANY POSSIBLE WAYS OF INTRODUCING NEW CONCEPTS INTO THE STALE WORLD OF GAMING AND DEALING WITH THE MUNDANE IN REAL LIFE. AT LEAST WE CAN NOW DO AWAY WITH BORING RUNNING TRACK ROUTINES AND STOPS -WE CAN LOOK AT THEM AS CHECKPOINTS.

I WISH SOMEONE ELSE IN MY AREA PLAYED IT, WOULD LOVE TO HAVE SOME COMPETITION



BATTLE PRINCESS MADELYN (CAUSAL BIT GAMES,WINDOWS PC,2018)

A FATHER AND DAUGHTER PLAY SOME GHOST'N 'GOBLINS AT HOME AND THE DAUGHTER SAYS "MAKE THIS GAME WITH ME IN PLACE OF ARTHUR". AND SO HE COLLECTS MONEY IN AN ONLINE CAMPAIGN AND MAKES A BEAUTIFUL DERIVATIVE, A MISHMASH OF 8BIT AND PIXELIZED 16BIT GAMES WHICH HEAVILY REFERENCES GHOSTS' N'GOBLINS AND INVOLVES THE PRINCESS SAVING HIS FATHER WITH THE HELP OF HER GHOST DOG...WHAT A GREAT WAY FOR A CHILD TO DEAL WITH THE LOSS OF HER PET! THE ITEMS, MADELYN MOVEMENTS AND WEAPON FIRING, THE CUTE AND SINISTER ATMOSPHERE AND MUSIC MAKE YOU IMMEDIATELY THINK OF THE GREAT CLASSIC AND HOURS UPON HOURS SPENT IN THE LOCAL ARCADE. DEPENDING ON YOUR GAMING MEMORIES, SOME OTHER GAMES UNEXPECTEDLY CROP UP AND MAKE YOU SMILE (GOLDEN AXE, STORMLORD...).

IF EVERY PARENT IN THIS WORLD LOVED THEIR CHILDREN THIS MUCH THERE'D BE NO WARS. THERE'S A PJ UNDERNEATH EVERY ARMOUR OUT THERE.

SPLATTER FODDER MAGAZINE'S INTERVIEW WITH MIKE MARTINI

SF) OVER HERE IN EUROPE YOU DON'T NORMALLY HEAR OHIO MENTIONED AS A HOTBED FOR INCREDIBLE MUSIC, BUT ALL THE EXCEPTIONAL MUSIC PROVES OTHERWISE. WHERE DO YOU THINK THE CREATIVITY COMES FROM AND WHAT WAS IT LIKE GROWING UP THERE? WHAT WAS THE FIRST CONCERT YOU SAW AND THE FIRST CONCERT BY A LOCAL REGIONAL BAND THAT MADE YOU WANT TO DO MUSIC?

MM: FROM GROWING UP IN NORTH-EAST OHIO - THE WEATHER IS USUALLY SO CRAPPY YOU HAVE TO SPEND A LOT OF TIME INDOORS IT JUST BREATHES CREATIVITY. IF YOU DON'T OCCUPY YOURSELF, YOU'RE GONNA BE BORED. THE FIRST CONCERT WAS MORE LIKE A SCHOOL DANCE IN THE SEVENTH GRADE, THERE WAS A COVER BAND PLAYING THERE, AND I'D NEVER SEEN A LIVE BAND IN PERSON BEFORE AND SEEING THAT I JUST KNEW THAT'S WHAT I HAD TO DO. FROM THAT MOMENT ON I DECIDED I NEEDED TO GET A GUITAR AND SOMEHOW START DOING THIS.

SF) WHAT WAS IT LIKE BEING IN UNIFIED CULTURE? WHAT WAS THE RECEPTION OF THE 1995 ALBUM "TO KNOW WHATS UP...YOU HAVE TO BE DOWN". IS THE REFORMED BAND STILL OPERATING, AND IS NEW MUSIC IN THE PIPELINE?. WERE YOUR BROTHER CRAIG AND YOU IN BANDS BEFORE UNIFIED CULTURE?

MM: IT'S THE GREATEST BAND I CAN HOPE TO BE IN. IT'S PERFECT FOR HOW I LIKE TO PLAY GUITAR; IT'S GREAT BEING IN A BAND WITH MY BROTHER CRAIG, WRITING AND PLAYING MUSIC WITH HIM IS PRETTY MUCH EFFORTLESS. WHEN THAT ALBUM CAME OUT IN 1995, HOWEVER, I HAD TAKEN A BREAK FROM THE BAND TO WORK ON SOME SOLO STUFF AND DO SOME EXPERIMENTAL ELECTRONIC THINGS, AND SORTA INTEGRATE THAT INTO MY GUITAR-PLAYING, TRYING TO LOOK TOWARDS THE FUTURE WITH STUFF. EVENTUALLY, I WENT BACK IN THE BAND AND WE PUT OUT A NEW ALBUM CALLED "CONTRABAND" THAT HAS A FEW NEW SONGS AND SOME OF THE STUFF FROM "TO KNOW WHAT'S UP" AND WE'RE ALWAYS WORKING ON NEW MUSIC. PRIOR TO UNIFIED CULTURE CRAIG AND I HAD BEEN IN SEVERAL BANDS AND HAD AN ORIGINAL BAND IN THE LATE 80S IN WHICH HE PLAYED BASS IN AND I WAS A SINGER AND THAT BAND WAS CALLED DDT . LATER ON HE STARTED UP THE UNIFIED CULTURE THING WITH JAY AND I GOT INVOLVED.

(CONTINUES ON NEXT PAGE)





SF) YOU CURRENTLY MAKE MUSIC AND PLAY WITH SPELLCHUCKER AND VENOMIN JAMES. BOTH BANDS ARE HEAVILY INFLUENCED BY DOOM , AND BOTH SOUND QUITE UNIQUE AND SOUND BETTER THAN MOST OF TODAYS DOOM/SLUDGE BANDS OUT THERE. WHAT ARE YOUR "DUTIES" IN EACH BAND?

MM: IN VENOMIN JAMES I AM THE VOCALIST. THESE GUYS PRETTY MUCH PRIMARILY WRITE ALL OF THE MUSIC AND I COME IN AND TRY AND FIT SOME VOCALS IN. IN SPELLCHUCKER, WHICH COMPRISES OF COUPLE OF MEMBERS OF VENOMIN JAMES AND MYSELF I PLAY GUITAR AND AM A VOCALIST.

SF) ALTER BOYS WERE ANOTHER SUPERGROUP THE TWO OF YOU PLAYED IN . JASON POPSON AND THE TWO OF YOU DID A LOT OF MUSIC TOGETHER. WILL THERE BE A REUNION AND WHY DID YOU STOP PLAYING AS ALTER BOYS?

MM: WHEN RYAN (DUNN) DIED IT WAS SO HARD TO GO BACK TO DOING THAT STUFF BECAUSE IT WOULD REMIND US SO MUCH OF A FRIEND WHO WAS NO LONGER AROUND, AND IT SEEMED THAT WITHOUT HIM IT WAS MISSING SOMETHING AND IT DIDN'T FEEL RIGHT TO GO ON AND DO IT. BUT SINCE THEN WE'VE RECENTLY BEEN KICKING THE IDEA BACK AND FORTH OF DOING A ALTER BOYS SHOW, SO LOOK FOR THAT LATER IN THE YEAR, PROBABLY AROUND SEPTEMBER, AND WE'RE GOING TO BE RE-RELEASING THE ALTER BOYS CD AS A FULL-LENGTH VINYL RECORD. SO WE'LL SEE WHETHER WE CAN HAVE THAT READY AND GET THAT TOGETHER IN TIME.



SF) WORKING ON SOLO MUSIC AS MIKE MARTINI- IN WHAT WAY WAS IT DIFFERENT FROM WORKING IN A BAND ENVIRONMENT? ANY MUSIC INFLUENCES OR STYLES THAT INFLUENCED YOUR SOLO WORK?

MM: WORKING ON SOLO STUFF IS A LOT DIFFERENT - IT'S ALL ON ME. WHEN I'M IN A BAND ENVIRONMENT I'M WRITING BASED OFF OF OTHER PEOPLE'S PARTS. I'LL BRING SOME PARTS TO THE TABLE BUT SO WILL EVERYONE ELSE. WHEN SOMEONE ELSE BRINGS A PART TO THE TABLE I LISTEN TO THAT AND TAILOR MY GUITAR PART AROUND THAT. OCCASIONALLY I'LL BRING SOMETHING IN AND EVERYONE ELSE WILL DO THE SAME AND WE PUT IT TOGETHER. WHEN I DO SOMETHING SOLO I DON'T REALLY HAVE TO BOUNCE THE IDEA OFF OF ANYBODY ELSE, AND SO IN SOME CASES IT MAKES IT A LITTLE HARDER AS I MIGHT SIT AND LISTEN TO EVERYTHING I'M DOING AND THINK IT ALL STINKS WHEREAS SOMEONE ELSE IN A BAND MIGHT HAVE SAID "HEY, I LIKE THAT PART, LET'S WORK ON THAT!". WHEN YOU'RE BY YOURSELF SOMETIMES YOU MIGHT BE A LITTLE HARDER ON YOURSELF. SOMETIMES I TEND TO DO THAT. BUT IT ALSO KIND OF TAKES A LITTLE PRESSURE OFF IN A LOT OF WAYS TOO, BECAUSE I DON'T FEEL LIKE I HAVE TO PLAY TO ANYONE ELSE'S EXPECTATIONS OR WHAT ANYONE ELSE MIGHT WANT ME TO DO. AND AS FAR AS THE INSTRUMENTS EVEN, I CAN START OFF WRITING A SONG WITH A KEYBOARD SOUND AND WRITE AROUND THAT , OR MAYBE THAT DAY I FEEL LIKE PICKING UP A BASS AND WOULD HAVE AN IDEA ON THAT AND WRITE THE SONG COMPLETELY AROUND THAT. THERE'S A LITTLE BIT MORE FREEDOM WHEN YOU'RE DOING IT YOURSELF, BUT IT'S ALL ON YOU. YOU CAN'T SAY- IT WAS OK, BUT I WAS ONLY ONE FIFTH OF IT , SO , OH WELL-. WHEN YOU'RE DOING ANYTHING YOURSELF IT'S A 100 PERCENT YOU SO A REFLECTION OF EVERYTHING THAT'S GOING ON IS ALL ON YOU.

SF) I SEE YOU'VE BEEN A MAJOR LYRICIST ON SPELLCHUCKER'S SELF-TITLED ALBUM. THE WORDS SEEM TO FLOW NATURALLY AND FIT THE MUSIC ENHANCING IT'S QUALITY. HOW DO YOU WRITE LYRICS? DO YOU HAVE A NOTEBOOK YOU HAVE WITH YOU AT ALL TIMES, OR DO YOU NEED A MOMENT OF INDOOR/OUTDOOR INSPIRATION, SOME ALONE TIME? IS IT LYRICS FIRST OR MUSIC FIRST WITH YOU?

MM: DO I HAVE A NOTEBOOK WITH ME AT ALL TIMES-NO. OCCASIONALLY I WILL RECORD ON MY VOICE MEMO ON MY PHONE IF I HAVE A FUNNY IDEA OR SOMETHING TO JOT IT DOWN LATER ON. IN VENOMIN JAMES I'D USUALLY LISTEN TO THE SONGS OVER AND OVER AGAIN, AND FIRST A MELODY WOULD COME INTO MY HEAD AND THEN WITH THE MELODY SOMETIMES A FEW WORDS HERE AND THERE POP UP , AND SOMETIMES I HAVE A GENERAL SUBJECT THAT I WANT THE SONG TO BE ABOUT AND PRETTY MUCH GO WITH IT FROM THERE. WHEREAS IN SPELLCHUCKER SOME OF THE LYRICS WERE WRITTEN FIRST, SOMETIMES THE MUSIC WAS WRITTEN AT THE SAME TIME AS THE LYRICS OR THE VOCAL MELODY. IT DEPENDS WHAT PROJECT I'M WORKING ON AT THE TIME, IF I'M DOING A SOLO THING I MIGHT HAVE A COOL IDEA ON GUITAR OR BASS OR KEYS AND THEN BASICALLY FLESH OUT AND WRITE THE REST OF THE SONG AROUND THAT PART. SOMETIMES, IT'S DRUMS FIRST, BUT MOSTLY IT'S GUITARS OR KEYS FIRST. I ALMOST NEVER DO LYRICS FIRST.









(CONTINUED FROM PREVIOUS PAGE)

SF) TELL US ABOUT YOUR PROJECT MUDFOOT AND BITCH WRANGLER.

MM: MUDFOOT IS A SOLO PROJECT OF SORTS BECAUSE I DID 90% OF THE WRITING ON THAT AND THEN MY FRIEND TOM SKOLD WHO WAS ALSO IN VENOMIN JAMES AND SPELLCHUCKER CAME AND THE TWO OF US SAT DOWN. I CAME IN WITH GUITAR PARTS AND VOCAL IDEAS, AND HE PLAYED DRUMS TO THEM AND THEN IT WAS MY TURN TO ADD BASS TO THE TRACKS. WE DID A COUPLE OF DIFFERENT RECORDS AND PLAYED SOME SHOWS. THE LAST SHOW WE DID WAS OPENING UP FOR CHUCK MOSLEY'S BAND AT HIS LAST SHOW IN CLEVELAND.
BITCH WRANGLER IS NOT MY PROJECT. HOWEVER, I CAME IN AND WROTE A SONG TO JAY'S (JASON POPSON) LYRICS, AND WE HAD STEVE WHO'S NOW MUSHROOMHEAD'S SINGER PLAYED BASS AND ERIC MATTHEWS WHO PLAYS IN UNIFIED CULTURE AND ALTER BOYS AND STATE OF CONVICTION PUT THE DRUMS ON THAT. SO I JUST SORT OF GUESSED ON THAT PROJECT.



SF) ORIGINAL PRANKSTA MADE QUITE A STIR BACK IN THE DAY. PARTS OF IT WERE OFTEN USED BY BANDS AND IT WAS TALKED ABOUT A LOT BY PEOPLE ALL OVER THE GLOBE- I LIVE IN SERBIA AND A FRIEND OF MINE GAVE ME THE MP3 VERSION OF THE ALBUM CIRCA 2003/4. PEOPLE HAVE BECOME MORE SENSITIVE ABOUT EVERY SINGLE TOPIC NOWADAYS- IS IT POSSIBLE TO DO ANOTHER ORIGINAL PRANKSTA NOWADAYS WITHOUT GETTING SUED? DID YOU DO ANY OTHER COMEDY BESIDES ORIGINAL PRANKSTA?

MM: THE PRANK ALBUM ACTUALLY CAME OUT IN 1998. SINCE THEN I'VE DONE A COUPLE OF OTHER ALBUMS OF RECORDINGS THAT I NEVER REALLY RELEASED, JUST NEVER GOT ROUND TO RELEASING IT. THEN I WAS APPROACHED BY ALMOST READY RECORDS ABOUT RELEASING SOME STUFF ON VINYL RECORD, SO JUST AS OF LAST YEAR THERE'S A NEW PRANK RECORD OUT ON VINYL AND IT INCLUDES A LOT OF THE OLD TRACKS FROM THE CD BUT ALSO A BUNCH OF STUFF THAT NEVER GOT OUT.
IS IT POSSIBLE I MIGHT GET SUED? YEAH, SURE. JUST HAS TO BE WORTH SOMEONE'S TIME AND MONEY TO SUE YOU. WHAT'S THERE TO GAIN FROM IT? OTHERWISE WHY WOULD SOMEBODY EVEN BOTHER?
I HAVEN'T DONE OTHER COMEDY STUFF. PRANKS ARE PRETTY MUCH DAILY STUFF, IT'S NOT SOMETHING I DO SPECIAL. THAT'S EVERYDAY LIFE.

SF) WHEN DID YOU START DOING VISUAL ART AND TATTOOS? WHAT WERE YOU INFLUENCED BY WHEN IT COMES TO VISUAL ART, WERE THERE ANY TATTOO ARTISTS AND PAINTERS YOU LOOKED UP TO GROWING UP? ARE YOU SELF-TAUGHT? YOU'VE BEEN RUNNING SQUARE CITY TATTOO FOR A WHILE NOW - HAVE YOU EVER REFUSED TO TATTOO SOMETHING THAT A CUSTOMER WANTED? WHAT IF A CUSTOMER COMES TO YOU WITH A TRULY HORRIBLE DESIGN ON A PIECE OF PAPER? HOW MANY TATTOOS DID YOU HAVE TATTOOED AND WHO DID THOSE?

MM: VISUAL ART IS SOMETHING I'VE DONE SINCE I WAS ABLE TO PICK UP A PENCIL. GROWING UP I LOOKED TO CARTOON ARTISTS BACK THEN, WAS REALLY INTO CHUCK JONES' ANIMATION STYLE WHERE EVERYTHING'S KINDA QUIRKY AND ALMOST HAS THAT TIM BURTON-ESQUE FEEL TO IT AND THE WEIRD LINE WORK. THEN OVER TIME I GOT INTO DIFFERENT TYPES OF ART AND TATTOOING JUST SORT OF CAME ALONG AND BECAUSE PART OF IT. I STARTED TATTOOING PEOPLE AROUND THE SAME TIME THE FIRST PRANK ALBUM CAME OUT IN 1998. I WAS APPRENTICED AT GENEX TATTOO.
I HAD REFUSED LOTS OF STUFF CUSTOMERS WANTED - THEY'VE HAD TERRIBLE IDEAS, TERRIBLE DESIGNS, INSENSITIVE TYPE THINGS - I DON'T NEED TO PUT MY NAME TO IT AND HAVE THAT OUT THERE. IT DOESN'T DO ANYTHING FOR THE TATTOOING COMMUNITY, IT JUST BRINGS THE PROFESSION DOWN WHEN YOU DO SOME CRAPPY STUFF. I HAD A KID WHO WANTED TO HAVE A BRAIN SPOT WITH A LINE POINTING TO IT AND THE WORD "CANCER" WRITTEN ON IT AND I THOUGHT IT WAS INSENSITIVE, SO NO TO THAT. ANOTHER GUY WANTED TO HAVE A VAGINA TATTOOED ON HIS TAINT AND I TOLD HIM WE COULD TALK ABOUT IT AND START AT $750 AND HE THOUGHT IT WAS A BIT STEEP, WHICH IT WAS, BUT IF I AND GONNA HAVE TO SIT DOWN AND STARE AT YOUR BUTTHOLE FOR THE NEXT TWO HOURS, THEN IT'S GONNA HAVE TO BE WORTH MY WHILE. IF SOMEBODY COMES UP WITH A HORRIBLE DESIGN, I'M NOT GONNA WORK RIGHT OFF OF THEIR CRAP DESIGN, BUT TAKE IT AND REDRAW IT AND TRY TO MAKE IT AT LEAST PRESENTABLE AS SOMETHING THAT I WOULDN'T MIND SHOWING OFF THAT I DID. CAUSE LET'S BE HONEST- THERE'S A LOT OF REALLY GENERIC OR TRENDY DESIGNS COMING THROUGH ALL THE TIME. YOU GOTTA MAKE IT FUN FOR YOURSELF AND MAKE IT AS GOOD AS YOU CAN. YOU MIGHT NOT LIKE THE SUBJECT MATTER, YOU MIGHT NOT EVEN LIKE THE PERSON, BUT YOU STILL HAVE TO PUT YOUR BEST WORK FORWARD AND STILL TRY AND GIVE THEM THE BEST THING YOU CAN , BECAUSE THAT'S WHAT YOU'RE ASKED TO DO, AND YOU'RE A PROFESSIONAL, SO EITHER YOU ARE OR YOU SHOULDN'T BE DOING IT AT ALL.

I DON'T EVEN KNOW HOW MANY TATTOOS I HAVE I'M WORKING MY WAY TO JUST HAVING ONE GREAT BIG ONE. ALL OF THEM WERE DONE BY VARIOUS PEOPLE, MOSTLY PEOPLE I'VE WORKED WITH, BECAUSE IT'S HARD FOR ME TO HAVE ACCESS OUTSIDE OF MY OWN TATTOO SHOP. I'M ALWAYS REALLY BUSY WITH STUFF SO I DON'T EVEN HAVE NEARLY AS MANY TATTOOS AS I WOULD LIKE. WHEN I WAS JUST GETTING STARTED IT WAS JUST ME OR ME WITH ONE OTHER PERSON SO IT WAS REALLY HARD TO FIND TIME TO EVEN DO IT , SO IT ALWAYS GOT PUT ON THE BACKBURNER WITH ME THINKING "OH, I CAN ALWAYS GET TO THIS", BUT I DIDN'T GET TO IT QUITE AS OFTEN AS I WOULD LIKE. BUT MOSTLY THE GUYS THAT WORK IN MY OWN SHOP ARE ALL TOP-NOTCH AND I'M REALLY FORTUNATE TO HAVE THEM. WE ALL HAVE, LIKE, NOT LIKE A FRIENDLY COMPETITION WITH ONE ANOTHER , BUT AN UNSPOKEN THING WHERE WE EACH WANT TO SHOW OFF TO IMPRESS EACH OTHER AND THE PERSON WHO WINS THAT COMPETITION IS OUR CLIENTS. EVEN IF A CLIENT HAS A BAD DESIGN OR IS NOT A GOOD PERSON IT'S STILL GONNA HAPPEN, NOT JUST WITH ME, BUT ALSO WITH EVERYONE IN THE SHOP.



SF) WHAT ALBUMS DID YOU DO COVER ART FOR?

MM: MOSTLY FOR MY OWN RECORDS. THERE WAS A COUPLE OF VARIOUS THINGS HERE AND THERE, I CAN'T REALLY REMEMBER OFF THE TOP OF MY HEAD. MOSTLY STUFF FOR MYSELF, MUDFOOT, SPELLCHUCKER (LIKE INLAY AND ALBUM COVER DESIGNS) ALBUMS. IF YOU GET A STATE OF CONVICTION OR A UNIFIED CULTURE MERCHANDISE ETC, THERE'S A CHANCE THAT I MAY HAVE DESIGNED A T-SHIRT OR SOMETHING, AS I LIKE MAKING LOGOS, T-SHIRT DESIGNS, ALBUM COVERS AND PUTTING THAT STUFF OUT AS WELL.

SF) IS THERE A PLACE ONLINE WE CAN SEE PHOTOS OF YOUR VISUAL ART (DRAWINGS, TATTOOS, ALBUM COVERART) POSTED?

MM: MOST OF THE STUFF YOU CAN FIND ON INSTAGRAM , SCREEN NAME: "MARTINIMIKE" OR FACEBOOK OR SQUARE CITY TATTOO FACEBOOK PAGE . I TRIED TO SPREAD IT OUT BETWEEN INSTAGRAM AND FACEBOOK. INSTAGRAM I'M MORE LIKELY TO PUT MORE OF MY VISUAL ART ON, AND FACEBOOK I'M MORE LIKELY TO PUT STUFF ABOUT MY BANDS.

SF) THANKS FOR YOUR TIME MIKE!



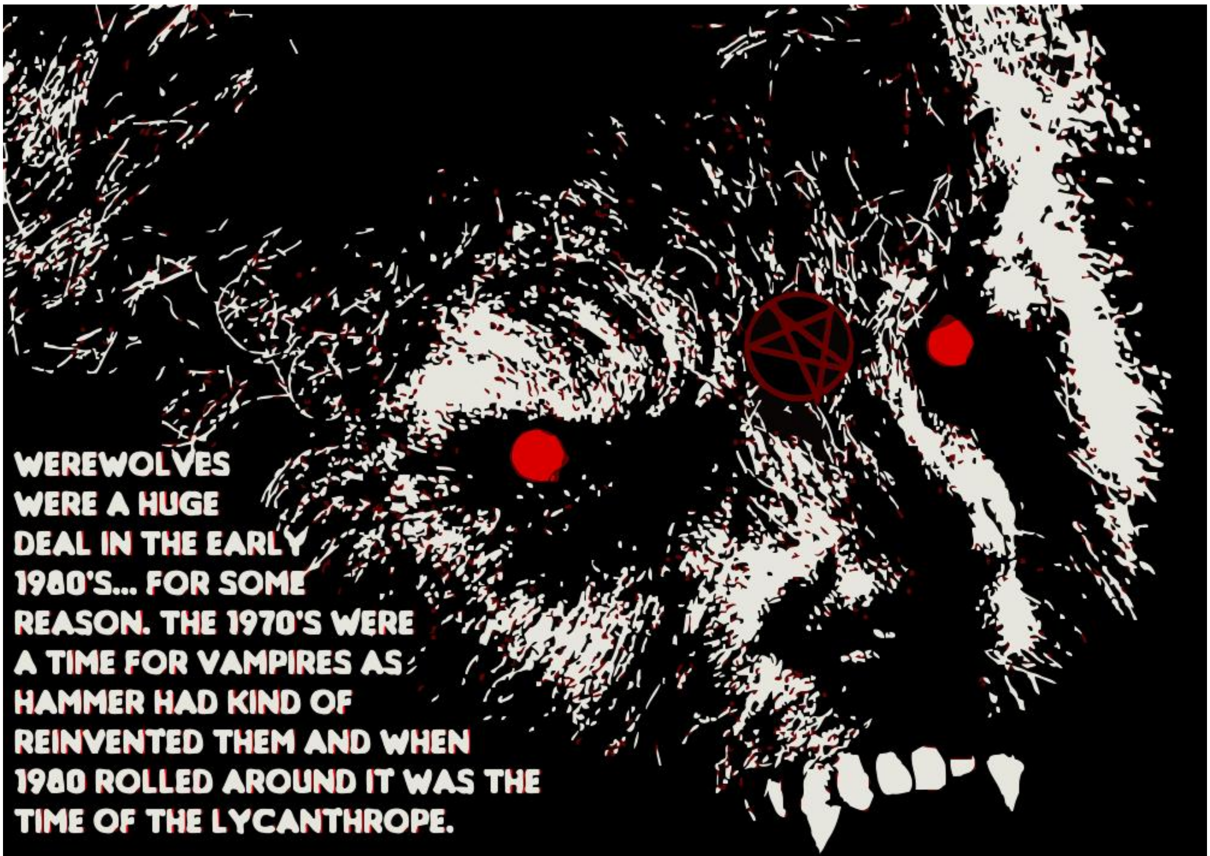
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venominjames
squarecitytattoo
unifiedcultureofficial
spellchuckerofficial



WEREWOLVES WERE A HUGE DEAL IN THE EARLY 1980'S... FOR SOME REASON. THE 1970'S WERE A TIME FOR VAMPIRES AS HAMMER HAD KIND OF REINVENTED THEM AND WHEN 1980 ROLLED AROUND IT WAS THE TIME OF THE LYCANTHROPE.

THE LEGEND OF THE WEREWOLF AS WE KNOW IT AS WELL AS THE TROPES ASSOCIATED WITH THESE LEGENDS MOSTLY COME FROM MOVIES AND THE IDEAS OF A VARIETY OF SCREENWRITERS. SILVER? FROM THE MOVIES. FULL MOON? MOVIES. WOLFSBANE? FILM. PENTAGRAM SCAR? PURE CINEMA. RESEARCHING THE ACTUAL LEGENDS OF LYCANTHROPY PRIOR TO UNIVERSAL'S "THE WOLFMAN" FINDS VERY LITTLE WHAT ONE THINKS OF IN TERMS OF A WEREWOLF. I AM LOOKING AT THREE SPECIFIC 1981 MOVIES HERE. ODDLY ALL THREE SEEM TO ALL FEED OFF SOMETHING IN THE CULTURE OF THE TIME AND WHICH ARE SPECIFIC TO 1981 AND NO OTHER TIME.

THIS GROUPING OF FILM IS INDICATIVE OF SOMETHING IN SOCIETY THAT WAS BEING REFLECTED BUT THESE MOVIES. FILM IS NOT ONLY OF IT'S TIME BUT FILM ALSO REFLECTS THE THINGS GOING ON WITHIN THE TIME OF IT'S CREATION. WHEN 1980 ROLLED AROUND IT WAS A NEW ERA FOR THE COUNTRY. IT WAS "MAKE AMERICA GREAT AGAIN" DECADES BEFORE DRUMPF. THE CONSERVATIVES LEAD BY SHYSTER JERRY FALWELL HAD TAKEN OVER AS THE "MORAL MAJORITY". AMERICANS WERE BECOMING MORE AND MORE INGRAINED INTO CONSUMER CULTURE AS THE AGE OF THE YUPPIE IS DAWNING. THIS IS A FERTILE TIME FOR THE WEREWOLF FILM AS THESE MOVIES ARE ALLEGORICAL TO THE INNER BEAST THAT IS MAN AND THE CONFLICTING OF THE IDEALS THAT COME WITH BEING CIVILIZED.

CONTINUED ON NEXT PAGE...

HADLEY'S HAVEN



JOE DANTE'S **"THE HOWLING"** IS A FILM THAT IS LESS OF A WEREWOLF PICTURE AND MORE OF AN EXAMINATION OF WHAT MAN LEFT BEHIND TO BECOME WHAT WE ARE TODAY. AS A SATIRE OF THE HOOEY THAT WAS LEAKING INTO MAINSTREAM SOCIETY AS THE DECADE BEGAN **"THE HOWLING" PULLS NO PUNCHES AND TAKES NO PRISONERS.** THESE TRAITS ARE EVIDENT IN THAT THE WEREWOLF COMMUNITY AT THE CENTER OF THE FILM COULD BE ANY OF THE NEW AGE NONSENSE THAT WAS SO PERVASIVE AS THE 1970'S CLOSED. EST, T.M., SCIENTOLOGY, IRIDOLOGY, PRIMAL SCREAM ETC... **AS 1981 WAS DAWNING CULTURAL IDEALS WERE FRACTURED AND ANY NEW IDEA WAS ATTEMPTED.**





"THE HOWLING" IS ABOUT REPRESSION, SAVAGERY AND MOST OF ALL IT IS ABOUT CONTROL. THE MAIN VILLAIN IS A WEREWOLF WHO EMBRACES THE ANIMAL INSIDE HIM TO A SERIAL KILLER DEGREE AND REFUSES TO LET THE RULES OF SOCIETY BIND HIM AND HIS ACTIONS. OUR HEROINE IS REPRESSED AFTER A TRAUMATIC EXPERIENCE AND HOLDING IN EVERYTHING ONLY LETTING HER FEARS CONTROL HER. SO AFRAID OF WHAT PRIMAL URGES SHE MIGHT POSSESS SHE BECOMES A BASKETCASE. THE MOVIE POSITS THAT **WE NEED TO FIND A BALANCE BETWEEN THESE PRIMAL URGES AND WHAT IS ACTUALLY IN CONTROL OF US.**

JOE DANTE DIRECTS "THE HOWLING" WITH A VISUAL FLAIR THAT EXCEEDS HIS MEAGER BUDGET CREATING ATMOSPHERE AND MOOD OUT OF MUNDANE CIRCUMSTANCES. DANTE ALSO FILLS HIS FILM WITH A CAST OF GENRE MAINSTAYS ALONGSIDE FRESH FACES ALL WHO WORK AMAZING THINGS WITH JOHN SAYLES SUPERB SCRIPT. A LESS TALENTED DIRECTOR OR A DIFFERENT SET OF ACTORS MAY NOT HAVE MOVED "THE HOWLING" INTO ITS PLACE IN HISTORY.

"THE HOWLING" KICKED THE WEREWOLF CRAZE OF 1981 INTO GEAR AS WELL AS A FRANCHISE OF STAGGERINGLY DIMINISHING RETURNS AS "THE HOWLING" BEGAT 7 SEQUELS OF PROGRESSIVELY INFERIOR QUALITY. "THE HOWLING" IS A FILM OF **SURPRISING COMPLEXITY FOR SOMETHING SOLD AS A SIMPLE HORROR FILM.** "THE HOWLING" IS A MOVIE THAT HISTORY HAS NOT BEEN KIND TOO THOUGH AND FOR ALL OF THE WRONG REASONS. THE SATIRICAL TONE OF THE STORY IS LOST TO MANY WHO DID NOT LIVE THROUGH THE 1980'S. MANY OF THE ASPECTS DISCUSSED WITHIN THE MOVIE ARE HOPELESSLY
DATED TODAY.

HADLEY'S HAVEN



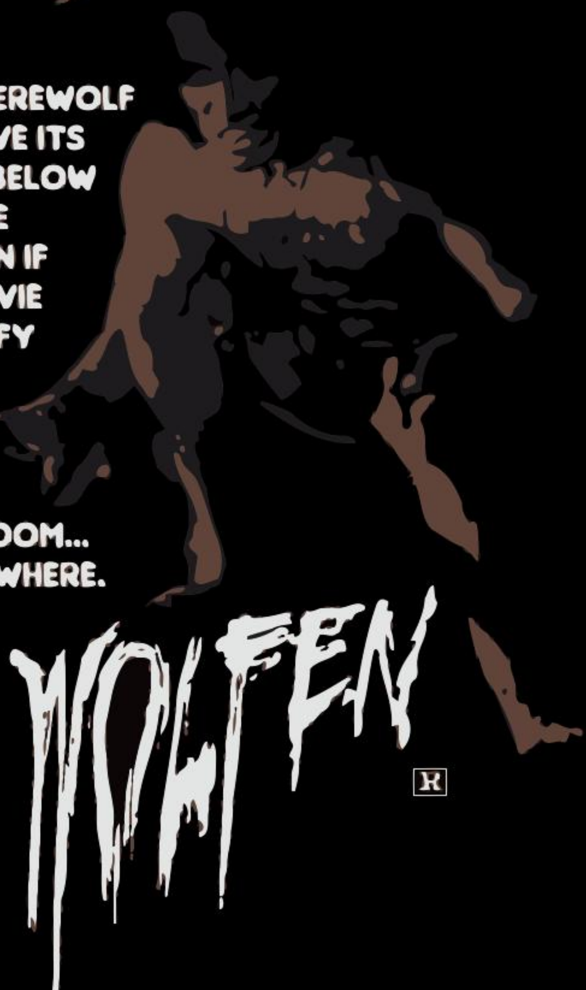
"WOLFEN" BY MICHAEL WADLEIGH IS MORE REMEMBERED NOW FOR THE BAIT-AND-SWITCH THE MOVIE PULLS ON THE AUDIENCE THAN FOR THE FILM ITSELF. "WOLFEN" WAS SOLD AS A WEREWOLF FILM AND PLAYS OUT FOR ITS FIRST FEW ACTS VERY MUCH AS A WEREWOLF FILM AND THEN THE FINAL REVEAL IS NOT A WEREWOLF AT ALL BUT INDIAN SPIRIT GHOSTS WHICH ARE BASED ON WOLVES. PERHAPS THIS WOULD HAVE BEEN BETTER ACCEPTED HAD THE MOVIE NOT HAD HALF OF ITS RUNNING TIME EXCISED FROM IT (THE DIRECTORS CUT IS 4 HOURS LONG).

There is no defense.

They can hear a cloud pass overhead,
the rhythm of your blood.

They can track you by yesterday's shadow.

They can tear the scream from your throat.



"WOLFEN" IS PART OF THE 1981 WEREWOLF GLUT WHILE ALSO STEPPING ABOVE ITS CONTEMPORARIES AND FALLING BELOW THEM AT THE SAME TIME. THE TRUE SHAME OF "WOLFEN" IS THAT EVEN IF WE WERE SOLD THE CORRECT MOVIE THE FINAL ACT IS JUST TOO GOOFY TO WORK. THE BULK OF THE FILM IS A VERY CSI STYLED FORENSIC AND ANALYTICAL STORY MORE AKIN TO A DETECTIVE THRILLER AND THEN BOOM... WOLF GHOST SPIRITS OUT OF NOWHERE. "WOLFEN" FAILS TO GIVE THE AUDIENCE A MONSTER MOVIE AND EQUALLY FAILS TO GIVE THE AUDIENCE SATISFYING CHARACTERS OR STORY DIVORCED FROM A MONSTER MOVIE.

ACCORDINGLY "WOLFEN" WAS A BOX OFFICE AND CRITICAL BOMB BUT ITS COMMENTARY ON THE GROWING USE OF FORENSICS AND THE DEGRADATION OF SPIRITUALITY IN THE MODERN AGE DO SOMEWHAT WORK. WHY DOES THE REVEAL OF THE INDIAN WOLF GHOSTS CLASH SO HARD WITH THE SCIENCE FILLED THEORIES EARLY IN THE FILM? THIS IS THE QUESTION THAT ULTIMATELY LEAVES THE VIEWER STANDING NAKED AND ALONE.

HADLEY'S HAVEN



"AN AMERICAN WEREWOLF IN LONDON" CLOSED OUT 1981 AND WAS A MONSTER ACCOMPLISHMENT AND LIKE WITH "THE HOWLING" JOHN LANDIS' "AN AMERICAN WEREWOLF IN LONDON" WAS ALSO A SATIRE BUT IN THIS CASE MORE OF AN OVERT COMEDY THAN THE PREVIOUS 1981 HORROR FILMS. INSTEAD OF SATIRIZING THE CULTURE OF THE FRESH NEW 1980'S THE FILM WAS TAKING AIM THE HORROR GENRE IN AND OF ITSELF BUT IN THE PAST AND THE PRESENT. PLAYING ON TROPES OF VINTAGE HORROR FILMS AND USING THE ABSURDITY OF ITS PREMISE OF AN AMERICAN TOURIST TURNING INTO A WEREWOLF WHILE HIS DEAD FRIEND CHASTISES HIM INTO SUICIDE TO MAKE YOU LAUGH. THE TRUST OF MEDICINE AND THE CULTURAL DIFFERENCES BETWEEN THE US AND THE UK ARE AT THE FOREFRONT OF "AN AMERICAN WEREWOLF IN LONDON". "THE HOWLING" AND "WOLFEN" WERE SCRUTINIZING ISSUES OF MODERN AMERICAN LIFE WHILE "AN AMERICAN WEREWOLF IN LONDON" CONTRASTED THAT AMERICAN VISION TO THAT OF THE BRITISH. THIS FILM FEELS DIFFERENT THAN THE OTHER FILMS OF THE TIME. USING MORE OVERT AND EXPLICIT COMEDY TO TELL ITS TALE "AN AMERICAN WEREWOLF IN LONDON" HAS A HORROR FILM BURIED WITHIN IT WHILE STYLISTICALLY BEING A FARCE OF 1981 SOCIETY.

1981 WAS THE YEAR OF THE WEREWOLF WHETHER BY INTENTION OR BY MISTAKE IT WAS THE RIGHT TIME TO TELL THESE TALES. THERE WAS SOMETHING IN THE AIR WHICH LEAD WRITER AFTER WRITER TO ALL FEEL IT WAS THE RIGHT TIME TO USE LYCANTHROPY TO SAY SOMETHING ABOUT CULTURE.



HADLEY'S HAVEN







WHISKEY and the DEVIL

by JASON POPSON





I said goodbye to the whiskey 'cause
the devil knows my pain
and life is rather risky when the devil
knows your name
I've been to Mississippi where they
said I could be saved
then the river rose up to
create a tidal wave
and it said boy
you gotta lay that weight down
Release us from this burden
lay it down lay it down
and it said boy
it's time to walk away
before it leaves your heart in pieces
and the devil has his day

SPLATTER FODDER'S EXCLUSIVE INTERVIEW WITH

HANNIBAL



SF: WHAT MADE YOU WANT TO GET INTO INTERVIEWING?
H: I NEVER WANTED TO GET INTO INTERVIEWING. WE HAVE JUST BEEN A PROFESSIONAL WRESTLING COMPANY, GREAT NORTH WRESTLING, FOR GOING ON 12 YEARS. WE STARTED POSTING MATCH VIDEOS ABOUT FIVE YEARS AGO THEN WE HAD SOME B-ROLL FOOTAGE FROM MOVIE THAT MY FRIEND MADE ABOUT ME THAT INCLUDED SOME WRESTING INTERVIEWS THAT I HAD DONE AND WE POSTED THOSE AND WE NOTICED THAT MY INTERVIEWS...QUESTIONS FROM THE B-ROLL FOOTAGE FROM THOSE MOVIES WERE GETTING A LOT MORE HITS OVERALL THAN THE MATCH VIDEOS FROM GREAT NORTH WRESTLING THAT WE WERE POSTING. SO, I STARTED BASICALLY POSTING MORE OF THAT B-ROLL AND THEN EVENTUALLY STARTED INTERVIEWING THE WRESTLERS—SOME OF THEM MORE FAMOUS WRESTLERS THAT CAME TO GREAT NORTH WRESTLING—AND NOW SINCE IT'S BECOME MORE AND MORE POPULAR I'M EVEN GOING OUT ON INTERVIEW TRIPS AND DOING A BUNCH OF INTERVIEWS SUCH AS THE ONE I JUST DID IN MEMPHIS TO REALLY PLEASE THE FANS 'CAUSE THAT'S WHAT WE'RE ALL ABOUT HERE AT THE HANNIBAL TV: PLEASING THE FANS AND GAINING MORE FANS BECAUSE WE ENJOY PLEASING YOU GUYS.

SF: WHAT IS MORE ENJOYABLE, THE INTERVIEWING, WRESTLING OR FIGHTING?
H: WELL, I DON'T ENJOY WRESTLING ANYMORE, MAYBE IF I WRESTLED FOR NEW JAPAN PRO WRESTLING, I WOULD ENJOY IT, BUT I'M NOT AND I'VE BEEN ON THE INDEPENDENT SCENE SINCE 2001. I'VE BEEN THERE, I'VE DONE THAT SO DEFINITELY NOT WRESTLING. FIGHTING I REALLY ENJOY BUT IT IS A LOT OF WORK AND IT'S A LOT OF EXTREMELY HARD WORD. I DO ENJOY IT OVERALL, BUT I THINK MY FUTURE, OUT OF THE THREE, IS GOING TO BE IN THE INTERVIEWING BECAUSE, LET'S FACE THE FACTS HERE, I'VE GOT ABOUT MAYBE FIVE YEARS IN FIGHTING. I HAVE PROBABLY 10-15 YEARS IN PRO WRESTLING OR I HAVE AN UNLIMITED AMOUNT OF TIME IN INTERVIEWING, SO INTERVIEWING IS THE DIRECTION I'LL LIKELY BE GOING WITH MY LIFE.

SF: WHAT IS YOUR FAVORITE FIGHT MOVIE?
H: A MOVIE CALLED TOUGH TURF IN THE '80S.

SF: WHO IS YOUR FAVORITE WRESTLER?
H: WELL, MY PARENTS WOULD TELL YOU IT IS THE UNDERTAKER.

SF: WHAT ARE YOUR CURRENT FAVORITE PROMOTIONS TO WATCH?
H: WRESTLING I DON'T WATCH REALLY ANY PROMOTIONS. THE LAST PROMOTION I WATCHED WAS SOME NEW JAPAN STUFF, BUT I AM A SUBSCRIBER TO THEIR YOUTUBE CHANNEL, SO I AM FOLLOWING IT A BIT. DON'T REALLY FOLLOW WWE. I READ THE NEWS—CAN'T STAND WATCHING IT. I FIND THE PRODUCT HORRIBLE. THAT'S MY OPINION THOUGH. AND, ALSO, IMPACT, IT'S UNWATCHABLE SO I DON'T WATCH THOSE. RING OF HONOR I'VE NEVER—I HAVEN'T WATCHED ANY—DON'T HAVE ANYTHING FOR OR AGAINST TO SAY RING OF HONOR.

SF: WHAT DO YOU THINK OF THE CURRENT WRESTLING PRODUCT IN GENERAL?
H: WELL, THAT PRETTY MUCH ANSWERS MY QUESTION. I—I FIND IT UNINTERESTING IN GENERAL.

SF: WHAT IMPROVEMENTS COULD BE MADE TO MAKE WRESTLING BETTER?
H: THERE'S A LOT. IF I WAS AN EXPERT ON WHAT COULD MAKE WRESTLING BETTER, I'D BE A MILLIONAIRE. I SEE ITS POPULARITY—AT LEAST THE TELEVISION POPULARITIES HAVE GONE DOWN BUT AS I SAID IN A VIDEO RECENTLY ABOUT THIS ALL ELITE WRESTLING STARTING UP, MAYBE NOW THAT UH ALL ELITE WRESTLING'S GOING BE UH ALTERNATIVE RING OF HONOR HAS GOOD REACH. NEW JAPAN, WHICH IS THE NUMBER 2 PROMOTION THEY'RE EXPANDING TO THE U.S. I DON'T KNOW MUCH ABOUT MLW, APPARENTLY, THEY ARE SIGNING PEOPLE LIKE DAVIE BOY SMITH JR. NOW TO LONG TERM CONTRACT, SO IT LOOKS LIKE THEY'VE GOT SOME MONEY BEHIND THEM, SO MAYBE WITH THESE OPPORTUNITIES FOR COMPETITION, IT WILL GET BETTER. MAYBE COMPETITION IS REALLY WHAT COULD MAKE IT BETTER.

GNW

(CONTINUED FROM THE PREVIOUS PAGE)

SF: WHAT HAS KEPT YOU GOING THROUGH ALL THE OBSTACLES?

H: THERE WAS ONLY ONE GIANT OBSTACLE THAT EVER REALLY BROUGHT ME DOWN AND THAT WAS WHEN I FOUND OUT I WAS HEPATITIS C POSITIVE, WHICH I'M NOT ANYMORE—I HAVE BEEN CURED. BUT AT THAT POINT WHEN I NOT ONLY LOST WWE CONTRACT BUT FOUND OUT I HAD A DEADLY DISEASE UH THANKS TO WHAT WAS PROVEN IN COURT: ABDULLAH THE BUTCHER CUTTING ME INTENTIONALLY WITH AN INFECTED RAZOR BLADE WHICH HE KNEW WAS INFECTED. UM, THAT WAS THE TOUGHEST OBSTACLE I HAD TO FIGHT BECAUSE THAT WAS JUST THE LOWEST POINT IN MY LIFE. WHAT MADE ME FIGHT? I DON'T KNOW. I HAD SOME SUICIDAL MOMENTS AND I MAY NOT HAVE TRIED TO COMMIT SUICIDE DURING THAT TIME, LIKE ACTUALLY TRYING TO HANG MYSELF…OR ACTUALLY OVERDOSE ON PILLS, BUT I DID A LOT OF STUFF THROUGH SOME OF THOSE YEARS. I'M LUCKY TO BE ALIVE BECAUSE I DID SOME RECKLESS THINGS THAT COULD HAVE KILLED ME, AND THAT WAS OUT OF DEPRESSION. SO, THAT'S ONE OF THE REASONS I HAVE TO BELIEVE THAT THERE IS SOME TYPE OF GOD OUT THERE BECAUSE I AM LUCKY TO BE ALIVE WITH ALL I'VE BEEN THROUGH.

SF: IF YOU COULD RECOMMEND ONE WRESTLING MATCH FOR ANYONE TO WATCH OF YOURS?

H: EVEN THOUGH I HATE HIM, I WAS TAG TEAM PARTNERS WITH ABDULLAH THE BUTCHER IN THIS ONE MATCH AND THERE WAS A REASON I WAS TAG TEAM PARTNERS WITH HIM 'CAUSE THERE WAS TWO PEOPLE THAT, WERE TALKING TRASH ABOUT ME AND THEY REALLY NEEDED GOOD BEATINGS, SO, I KNEW THE ONLY WAY THEY WOULD WRESTLE ME IS THEY BOTH IDOLIZE ABDULLAH THE BUTCHER IF I MADE HIM MY TAG TEAM PARTNER SO I BASICALLY BOOKED AN ENTIRE SHOW WITH ABOUT A WEEK—THIS IS WHEN I THOUGHT I WAS GOING TO WWE—THIS WAS DURING THE TIME WHEN I ACTUALLY THOUGHT I WAS GETTING SIGNED. I BASICALLY THREW AN EVENT TOGETHER ON VERY SHORT NOTICE. THERE WAS ONLY ABOUT 100 PEOPLE IN THE CROWD. JUST SO I COULD SETTLE MY DIFFERENCES WITH THOSE LOSERS BEFORE I WENT ON TO GREENER PASTURES—WHICH I DIDN'T BUT IT WAS A VERY FUN MATCH—ACTUALLY I WENT OUT AND BOUGHT A SPECIAL STEEL CHAIR, THE HEAVIEST ONE I COULD FIND FOR THAT MATCH TO TEACH THOSE PIECES OF CRAP A LESSON.

SF: FAVORITE WRESTLEMANIA?

H: THAT WOULD BE WRESTLEMANIA 5. THAT WAS THE FIRST WRESTLEMANIA I WAS EXPOSED TO AND THAT HULK HOGAN AND RANDY SAVAGE FEUD. THAT WAS SUCH A GREAT FEUD AND BUILT UP SO WELL THAT THAT WAS DEFINITELY MY FAVORITE WITHOUT QUESTION.

SF: FAVORITE OPPONENT, TO WORK WITH IN THE RING?

H: I DON'T HAVE A FAVORITE OPPONENT.

SF: ANY WRESTLER YOU'D LIKE TO WORK WITH

H: AJ STYLES—THE MATCH I HAD WITH HIM HAS OVER 100,000 HITS ON YOUTUBE. WHEN HE WAS (GP HEAVYWEIGHT CHAMPION), BY THE WAY, CHAMPION OF NEW JAPAN. AND, I DID PIN HIM TWICE IN THAT BEST TWO OUT OF THREE FALLS MATCH. BUT THAT WAS ACTUALLY ONLY MY THIRD MATCH BACK AND PEOPLE CAN LOOK THAT UP. THAT WAS LITERALLY MY THIRD MATCH BACK AFTER BEING OFF FOR OVER THREE YEARS TO FIGHT MY MEDICAL ISSUES AND WE WENT HALF AN HOUR AND UH, I THINK WE COULD HAVE A BETTER MATCH. HE REALLY DIDN'T LIKE ME MUCH AFTER THAT MATCH. AND THERE WAS GOING TO BE A REMATCH. WE WERE WORKING ON THAT AT GREAT NORTH WRESTLING BEFORE HE SIGNED WITH WWE. BUT I FEEL I HAVE UNFINISHED BUSINESS WITH HIM SO I WOULD LIKE TO WRESTLE HIM FOR SURE.

SF: WERE YOU KICKED OUT OF THE WWE RECENTLY?

H: THAT WAS ALL THE WAY BACK IN 2012, YES, THERE WAS UH, IT WAS RIDICULOUS, UM THEY KICKED ME OFF THE PROPERTY OF WWE EVENT, BUT I DID GET MY PARKING PAID FOR. SO, THAT'S ALL RIGHT, BUT HONESTLY THAT'S ALL WATER UNDER THE BRIDGE NOW. AS FAR AS I'M AWARE, THEY—THEY'RE NOT GOING TO HIRE ME EVER AND I REALLY DON'T REALLY WANT TO WORK FOR THEM. IF I WORKED FOR WRESTLING COMPANY, I WANT TO WORK FOR NEW JAPAN. BUT I DON'T WANT TO BE ENEMIES WITH THEM. I HAVE NOTHING AGAINST WWE AND I DON'T BELIEVE I WOULD EVER SHOW UP AT ONE OF THEIR EVENTS AGAIN. SO THAT JUST WOULDN'T BE AN ISSUE AGAIN.

(CONTINUES ON THE NEXT PAGE)



SF: WHAT'S NEXT FOR HANNIBAL THE INTERVIEWER?

H: WELL, IT'S GOING TO BE A BIG YEAR FOR INTERVIEWS FOR ME. DEFINITELY, I'M TRYING -HOPEFULLY TRYING TO GET LEX LUGER FOR JANUARY BUT HE'S VERY HARD TO REACH. BUT I, WORKING ON A LOT OF STUFF. FEBRUARY I'M GOING TO PHOENIX HOPING TO INTERVIEW HONKY TONK MAN, BILLY GRAHAM, VAL VENIS HOPEFULLY. DON FRYE I'M HOPING TO INTERVIEW. I MIGHT VEER OFF TO LAS VEGAS WHILE I'M IN THE AREA. BUT THAT'S TO START. WE'RE PROBABLY GOING TO THE CAULIFLOWER ALLEY CLUB AGAIN, PROBABLY GOING TO THE IOWA HALL OF FAME AGAIN. I REALLY WANNA INTERVIEW TERRY FUNK THIS COMING YEAR. I REALLY WANNA INTERVIEW JESSE VENTURA IN 2019. THOSE ARE SOME OF THE ONES I WANT. THERE IS ALSO A CERTAIN SERIAL KILLER I WANT TO INTERVIEW, ALSO GEORGES ST-PIERRE I WANT TO INTERVIEW.

SF: WHAT'S NEXT FOR HANNIBAL THE KICKBOXER?

H: WELL, I HAVE A KICKBOXING MATCH FEBRUARY 2ND AT (HAWKESBURY) ONTARIO...AND THIS IS AGAINST A 6 FOOT 6, 295 POUND, HE MIGHT EVEN BE MORE THAN 295 BUT FOR HIS SAKE, I HOPE HE'S ACTUALLY LESS THAN 295 BECAUSE THE MORE WEIGHT HE'S CARRYING, THE BETTER IT'S GOING TO BE FOR ME BECAUSE IF THIS GUY CAN LAST THE FIRST MINUTE AND A HALF, HE'S GONNA START GETTING REALLY TIRED, I MEAN THIS GUY IS A WORLD CHAMPION IN SOME MARTIAL ARTS. HE WON THE WORLD CHAMPIONSHIPS IN FORM OF GRAPPLING. HE'S BEEN TO ABU DHABI, HE'S BEEN TRAINING IN KICKBOXING LONGER THAN I HAVE, THAT IS TRUE. HE'S BIGGER THAN ME, THAT IS TRUE. HE'S MORE FLEXIBLE THAN ME, THAT IS TRUE, BUT AS THEY SAY IN JAPAN, I DON'T BELIEVE HE HAS THE FIGHTING SPIRIT THAT I DO, AND I AM GOING INTO THIS KICKBOXING EXHIBITION MATCH TO KNOCK HIM OUT. I WILL BE VERY DISAPPOINTED IF IT GOES PAST THE SECOND ROUND. I AM GOING TO MAKE A STATEMENT. IF I DON'T GET SIGNED BY NEW JAPAN PRO WRESTLING, MY GOAL WILL BE TO FIGHT IN JAPAN HOPEFULLY FOR THE KNOCKOUT KICKBOXING PROMOTION, OR IF NOT, POSSIBLY (K1) BY THE END OF 2019. THIS GUY, THE BLACK DRAGON, HIS NICKNAME; ERIC CHIBULUZO IS HIS FULL NAME. HE'S ALSO A FORMER COLLEGE FOOTBALL PLAYER HERE IN CANADA. HE'S TRIED OUT FOR THE CFL. HE IS A GOOD ATHLETE BUT THE BIGGER THEY ARE THE HARDER THEY FALL AND IT'S GOING TO BE LIGHTS OUT FOR THE BLACK DRAGON.

SF: WHAT'S NEXT FOR HANNIBAL THE WRESTLER?

H: THAT'S REALLY UP TO NEW JAPAN AS I STATED EARLIER. I DON'T WATCH WRESTLING ANYMORE. THE ONLY TIME I WATCH IT IF SOMETHING SIGNIFICANT HAPPENED, I'LL SEARCH IT ON YOUTUBE. I'M NOT REALLY INTERESTED IN IT. I'M STILL INTERESTED IN THE OLD WRESTLERS. I WILL RESEARCH NEWER WRESTLERS IF I HAVE TO. I WOULD LOVE TO WRESTLE FOR NEW JAPAN PRO WRESTLING. I THINK THAT'S THE MOST PRESTIGIOUS LEAGUE OUT THERE AND THE LEAGUE WITH THE MOST POTENTIAL OUT THERE AND ONE OF MY FAVORITE WRESTLERS EVER, BRUISER BRODY, WAS FAMOUS IN JAPAN. STAN HANSEN, WHOM I HAVE A LOT OF RESPECT FOR AND INTERVIEWED IF YOU WANT TO LOOK THAT UP ON HANNIBAL TV. HE MADE HIS NAME IN JAPAN. THE ROAD WARRIORS, MY FAVORITE TAG TEAM. ANIMAL ACTUALLY SAID HE WOULD RECOMMEND ME FOR JAPAN IF NEEDED. I DID PASS ALONG HIS NUMBER TO ONE OF THE NEW JAPAN REPS, SO I DON'T KNOW HOW MUCH BETTER OF A REFERENCE I COULD GET THAN HIM. BUT, EVEN ABDULLAH THE BUTCHER, I DON'T LIKE HIM NOW BECAUSE OF WHAT HAPPENED, BUT HE USED TO BE ONE OF MY FAVORITE WRESTLERS, AND I HAVE HAD A FEUD WITH HIM ON ONE OF THE—ONE OF THE UH I DON'T THINK ANYONE ELSE IS AROUND THAT IS ACTUALLY HAD A FEUD WITH HIM AND BEEN TAG TEAM PARTNERS WITH HIM. SO, I DO WANT TO GO TO JAPAN AND THE FINAL GUY, OF COURSE, TERRY FUNK, ONE OF MY FAVORITES OF ALL TIME, ALSO HAS MADE A NAME FOR HIMSELF IN JAPAN, AND I HAVE WORKED WITH HIM—ACTUALLY BEAT THE HELL OUT OF HIM—SO MUCH THAT HE NEVER WANTED TO RETURN TO GREAT NORTH WRESTLING LEGITIMATELY.

SF: WORST INJURY?

H: WELL, THE WORST INJURY I HAD WAS THAT PIECE OF CRAP ABDULLAH SLICING ME WITH THE INFECTED RAZOR BLADE, CAUSING ME TO LOSE MY WWE CONTRACT. BACK WHEN I WON THE SECOND PLACE AT THE OLYMPIC TRIALS FOR THE LONDON GAMES IN 2012, I DID TEAR MY MENISCUS IN MY KNEE, UM BUT I STILL MANAGED TO GET SECOND. I ACTUALLY TORE THAT MENISCUS IN THE TOURNAMENT BEFORE THE OLYMPIC TRIALS BUT BECAUSE I'D BEEN TRAINING SO HARD, I STILL DID THE OLYMPIC TRIALS. SO, THAT WAS ACTUALLY MY WORST PHYSICAL INJURY. I GOT THE SURGERY AND IT HEALED UP NICELY AND IT NEVER BOTHERED ME AGAIN.

SF: FUNNIEST RIB OR BACKSTAGE STORY?

H: WELL, BACK IN MORE SINGLE DAYS I DID HAVE SEX NUMEROUS TIMES BACKSTAGE WHICH WAS A LOT OF FUN, BUT THE GREAT NORTH WRESTLING DRESSING ROOMS ARE A LOT MORE FORMAL NOW, THAT WOULDN'T HAPPEN THESE DAYS. LET'S SEE, UH FUNNY STORY. I WAS DOING EVEN IN MONTREAL MAYBE ABOUT 9, 9 ◑ YEARS AGO. THE PROMOTION WAS RIPPING ME OFF. SID WAS ALSO ON THE SHOW SO BASICALLY THEY WANTED ME TO LOSE THE MATCH, BUT I DECIDED TO WIN THE MATCH ANYWAY. I LEFT RIGHT AFTER THE MATCH. SID KNEW WHAT I WAS GOING TO DO, HE WAS BACKSTAGE. A FEW OF MY OTHER FRIENDS WERE BACKSTAGE BUT I TOLD THEM ALL I WAS JUST GOING TO LEAVE. I TOLD THEM EXACTLY HOW IT WAS GOING TO PLAY OUT AND IT PLAYED OUT EXACTLY ACCORDING TO MY PLAN, BUT SOME OF MY FRIENDS STAYED IN THE DRESSING ROOM AS WELL AND THEY WERE SAYING IT WAS FUNNY WHEN THE PROMOTION CAME BACK AND TRIED TO TALK TO SID ABOUT WHAT HAPPENED. SID PLAYED LIKE HE DIDN'T KNOW ANYTHING. I GUESS SID HAD HAD SOMETHING TO SMOKE EARLIER IN THE NIGHT TOO, SO HE ALREADY LOOKED FUNNY. HE HAD A BIG SMILE ON HIS FACE, BUT THEY SAID WHEN HE WAS TALKING TO THE PEOPLE FROM THE PROMOTION, PRETENDING HE DIDN'T KNOW WHAT WAS GOING TO HAPPEN AND HE HAD A HILARIOUS LOOK ON HIS FACE.

SF: THE FIRST CHILDHOOD MEMORY OF WRESTLING?

H: THAT WAS WHEN A KID THAT MY MOTHER WAS BABYSITTING BROUGHT THE TAPE OF THE SATURDAY NIGHTS MAIN EVENT WHEN MACHO MAN AND HOGAN HAD THEIR BREAKUP. THEY WERE FIGHTING IN THE TWIN TOWERS. IT WAS THAT THAT IMMEDIATELY GOT ME HOOKED ON WRESTLING—THAT ANGLE.



INTERVIEW WITH HANNIBAL



SF: We are going to list a bunch of names and we want the first word that comes to your mind



CM Punk - Loser
Terry Funk - Legend
Mick Foley - Overrated
The Undertaker - Great
Dave Meltzer - Journalist
Bruiser Brody - Tragic
Chris Benoit - Murderer



Vince McMahon - Intelligent
David Arquette - Pathetic
Vince Russo - Bro
New Jack - Unique
Abdullah The Butcher - Slimeball
Jim Cornette - Controversial
AJ Styles - Revenge



Bret Hart - Whiner
Shawn Michaels - Pills



HHH - Politician



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"atrocities"
"no peaceful wake
nor grave"
MASYIA
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SPLATTER FODDER MAGAZINE

REVIEW OF MINISTRY'S AMERIKKKANT

BY IGOR JOVANOVIC



FOR A NON-AMERICAN IT IS ALWAYS A BIT AWKWARD TO THINK OF AN APPROPRIATE ANGLE TO LOOK AT YOUR HEROES' LYRICAL CONTENT THAT IS HIGHLY POLITICAL. IT SEEMS THAT SERBIA GETS TO BREATHE A BIT WITH EACH REPUBLICAN PRESIDENT WHILE MINISTRY ALWAYS HAPPENS TO DELIVER A GREAT ALBUM AROUND THAT SAME TIME.

AMERIKKKANT IS NO EXCEPTION - ALL THE TRADEMARKS OF A MINISTRY CLASSIC ARE HERE AND THEY ARE USED TO ALBUM'S ADVANTAGE. IT IS MORE ACCESSIBLE AND HAS MORE OF AN 80S FEEL TO IT DESPITE BEING DISTINCTLY METAL.

WE HEAR THE DISTORTED VOCALS, INTERESTING SPOKEN WORD SNIPPETS, SOME SOLID HARMONICA PARTS, THE SLUDGINESS OF RIFFS, THE EXQUISITE SYNTHS AND BEATS AND SOUNDS AND LOOPS AND TREATS.

I WOULDN'T CALL THIS ALBUM EXPLORATORY IN TERMS OF SOUND OR ITS DIRECTION, BUT AL AND COMPANY HAVE NOTHING TO PROVE TO ANYONE, THEY CAN JUST BE THEMSELVES.

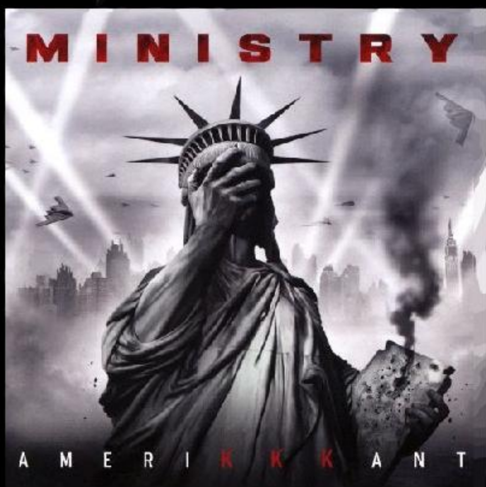
AL'S VIEWS HAVE BEEN LEFTIST SINCE DAY ONE, AND HE SOMEHOW MANAGES TO WRITE SIMPLE LYRICS THAT ARE AS MUCH ABOUT AMERICA AND TRUMP AS THEY ARE UNIVERSAL.

IT IS SOMETHING THAT COST ROB FLYNN HIS BAND, THAT JE NE SAIS QUOI THAT MAKES THE SONGWRITER ADMIRED AND LOVED EVEN BY THOSE WHO DON'T NECESSARILY SUBSCRIBE TO HIS POINT OF VIEW.

BURTON C BELL APPROVES ?



IGOR'S ALBUMS





IGOR'S ALBUMS





IF YOU WERE A METAL FAN GROWING UP IN EUROPE IN THE 90S YOU WERE BOUND TO GET ACQUAINTED WITH THE GOTHIC DOOM GENRE AND LOVE AT LEAST ONE OF ITS BANDS. BANDS LIKE PARADISE LOST, ANATHEMA, MY DYING BRIDE, MOONSPELL TOOK THE MUSIC THAT WAS ESSENTIALLY A MIX OF ELECTRO-POP AND SABBATH AND TURNED THE METAL WORLD UPSIDE DOWN, EACH LEAVING THEIR UNIQUE MARK ON THE GENRE. THEN CAME THE FEMALE FRONTED BANDS WITH EPIC ELEMENTS.

I SAW THE GENRE MOVING MORE INTO A MORE DARKER AND EXPANSIVE TERRITORIES, AND SO FAR I SEEM TO HAVE MY PRAYERS ANSWERED BY FREAK FOLK ACTS OR MUSIC MAKERS LIKE CHELSEA WOLFE AND EMMA RUTH RUNDLE. SINISTRO IS THE MOONSPELL I'VE ALWAYS DREAMED OF - EXPANSIVE, DREAMY, SOOTHING IN ALL ITS HEAVINESS, NOT DESPERATELY TRYING TO REFRAIN FROM POP OR POP-FADO, WITH AN IMPRESSIVE VOCAL DELIVERY OF LYRICS SUNG IN PORTUGUESE.

THEIR CONCEPT GREW FROM ALBUM TO ALBUM AND "SANGUE CASSIA" THEIR MOST IMPRESSIVE RELEASE TO DATE. IF YOU EVER LIKED ANY FEMALE-FRONTED METAL BAND OF ANY KIND YOU WILL DEFINITELY FIND THIS EXTRAORDINARY ALBUM A REAL TREAT. THIS ALBUM IS A TRUE MASTERPIECE OF PORTUGUESE METAL I'VE BEEN WAITING TO HEAR FOR YEARS.

AZUZA

HEAVY YOKE

AZUZA'S MUSIC SOUNDS ODDLY FAMILIAR AND DISORIENTING, PLEASANT AND UNEASY AT THE SAME TIME. CONSISTING OF EXTOL, THE DILLINGER ESCAPE PLAN AND SEA+AIR MEMBERS THIS SUPERGROUP WAS SIMPLY BOUND TO RELEASE SOME CHALLENGING MUSIC. ALTHOUGH SOME MAY READ "HEAVY YOKE" AS JUST ANOTHER EXTOL RELEASE, IT USES A BROADER SONIC PALETTE AND ITS MEMBERS STROVE TO FIND THEIR OWN VOICE WITHIN THIS NEW COLLECTIVE, OFTEN LEAVING THEIR SIGNATURE TRAITS AND WORKING ON REINVENTING THEMSELVES. AND THOUGH THE MUSIC ITSELF IS A MIXTURE OF STYLES YOU HAVE HEARD BEFORE, IT IS COMPOSED AND DELIVERED WITH SUCH VEHEMENCE AND VIGOR TO ASSERT ITSELF AS A TRULY UNIQUE PROJECT.



THE BAND BLENDS BLACKENED GROOVE/THRASH WITH POST-HARDCORE, DESERT ROCK, PROG, MATH ROCK , ALT-POP EFFORTLESSLY AND WITH SUCH ELEGANCE THAT ONE IS LEFT WONDERING IF THIS WAS REALLY WAS THE FIRST TIME THEY SAT DOWN AND WROTE MUSIC TOGETHER.

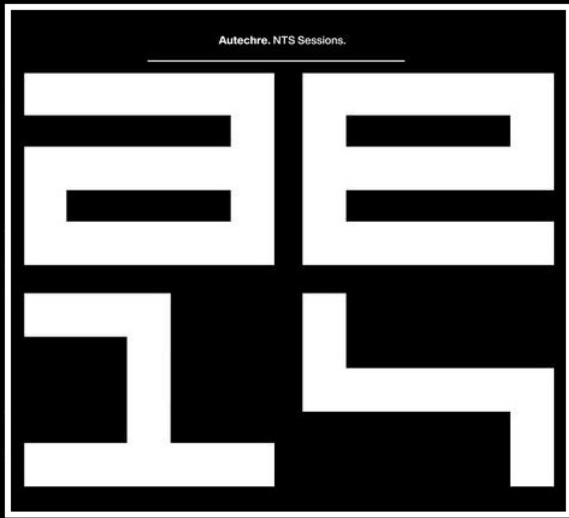


ELENI'S VOCALS ARE PARTICULARLY RICH, BEAUTIFUL AND DISORIENTING, SOMEHOW MANAGING TO WORK AROUND MOST OF THE VOCAL CLICHÉS FOUND IN THE ABOVE MENTIONED STYLES. AN ABSOLUTE MUST FOR EVERY METAL FAN OUT THERE.



IGOR'S ALBUMS







AUTECHRE-NTS Sessions 1-4

AUTECHRE HAVE PRODUCED SOME OF THE MOST ADVENTUROUS, GROUND-BREAKING AND DIFFICULT MUSIC EVER MADE. IDM, GLITCH, POST MODERNISM'S EARLY ELECTRONIC MUSIC, TECHNO, AMBIENT, NOISE, ELECTROACOUSTIC, EXPERIMENTAL HIP HOP ARE JUST A FEW AMONG MANY STYLES THAT WERE SUCCESSFULLY INTEGRATED INTO THEIR SOUND.

FANS EACH HAVE THEIR ALBUM FAVORITES AND YOU'D OFTEN SEE LENGTHY DISCUSSIONS ON AUTECHRE'S OUTPUT IN SOCIAL MEDIA. AS THEY WENT ON INTIMIDATING PEOPLE AND GETTING MORE AND MORE ABSTRACT THEIR MUSIC ODDLY BECAME MORE BEAUTIFUL AND NTS SESSIONS SEEMS TO PERFECTLY REFLECT THAT.

THIS ALBUM IS ANOTHER STEP FURTHER IN THIS DIRECTION - AN 8-HOUR ALBUM OF COMPOSITIONS CLOCKING OVER 15 MINUTES EACH - AND STANDS AS THE CROWN JEWEL IN THEIR DISCOGRAPHY. EACH TRACK TOYS WITH ITS STRUCTURE/FEEL/APPROACH, EXTENDING AND SLOWLY EVOLVING IN WITHOUT REPETITION AS OUR MIND PROCESSES IT AND READS THE COMPOSITION IN A UNIQUE WAY. IT'S NOT THAT THEY HAVEN'T USED PARTICULAR COMPOSITIONAL APPROACHES BEFORE , THEY SOMEHOW MANAGE TO SHIFT THE FOCUS TO THE LISTENER AND THEIR OWN READING OF MUSIC, THE WAY IT WORKS AND INFORMS ON THEIR BRAIN.

I CAN'T REMEMBER THE LAST TIME I MANAGED TO SIT THROUGH AN 8 HOUR ALBUM WITHOUT EVEN TAKING BATHROOM BREAKS (ROBERT RICH'S SOMNIUM?) .

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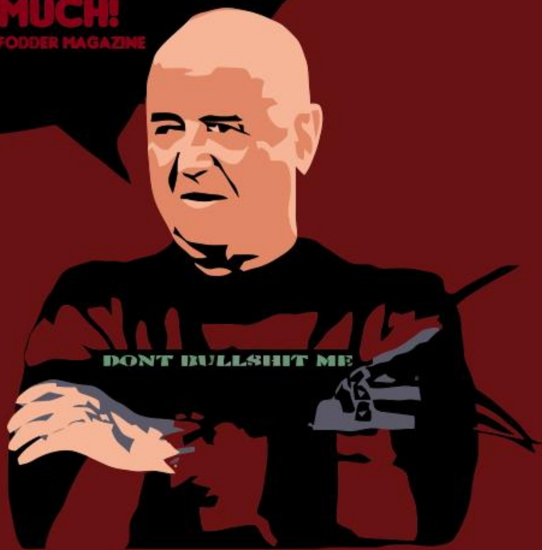
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THANKS!

JARED C. BALOGH, MIKE MARTINI,
JASON POPSON, RAY BLAIR,
DEVON HANNIBAL NICHOLSON, GNW,
RUE MORGUE, JEFFREY NOTHING/HATRIX,
TOMMY CHURCH, DAN BURCH/BURCH FAM,
LEZET, ADAM CASTO/NERD TABLE, KID 606,
TREVOR DUNN, TODD SMITH, JEFF SIEGEL, TINA STISON,
STEVE BALDERSON, STEVE GRAYBEAL, DA BIG DON
AKA HERB HAMMOND, GABE ANTHONY, NIKKI BRAUN,
RETRO RELEASE VIDEO, TOM FONTANA (MY WIZARD OF OZ),
FOUND FOOTAGE FESTIVAL, SQUARE CITY TATTOO,
STACY HATRIX, CHURCH, MASYIA, TONY ANSEL,
ROB/ CRYPT KICKER, ROB RUNT/RUNT,
BRIAN FREIBURGER, JERAMIE CONRAD,
MORGAN BREESE, JEFF SIKORA, HECTOR...
ALL FAMILY AND FRIENDS!

THANKS SO MUCH!

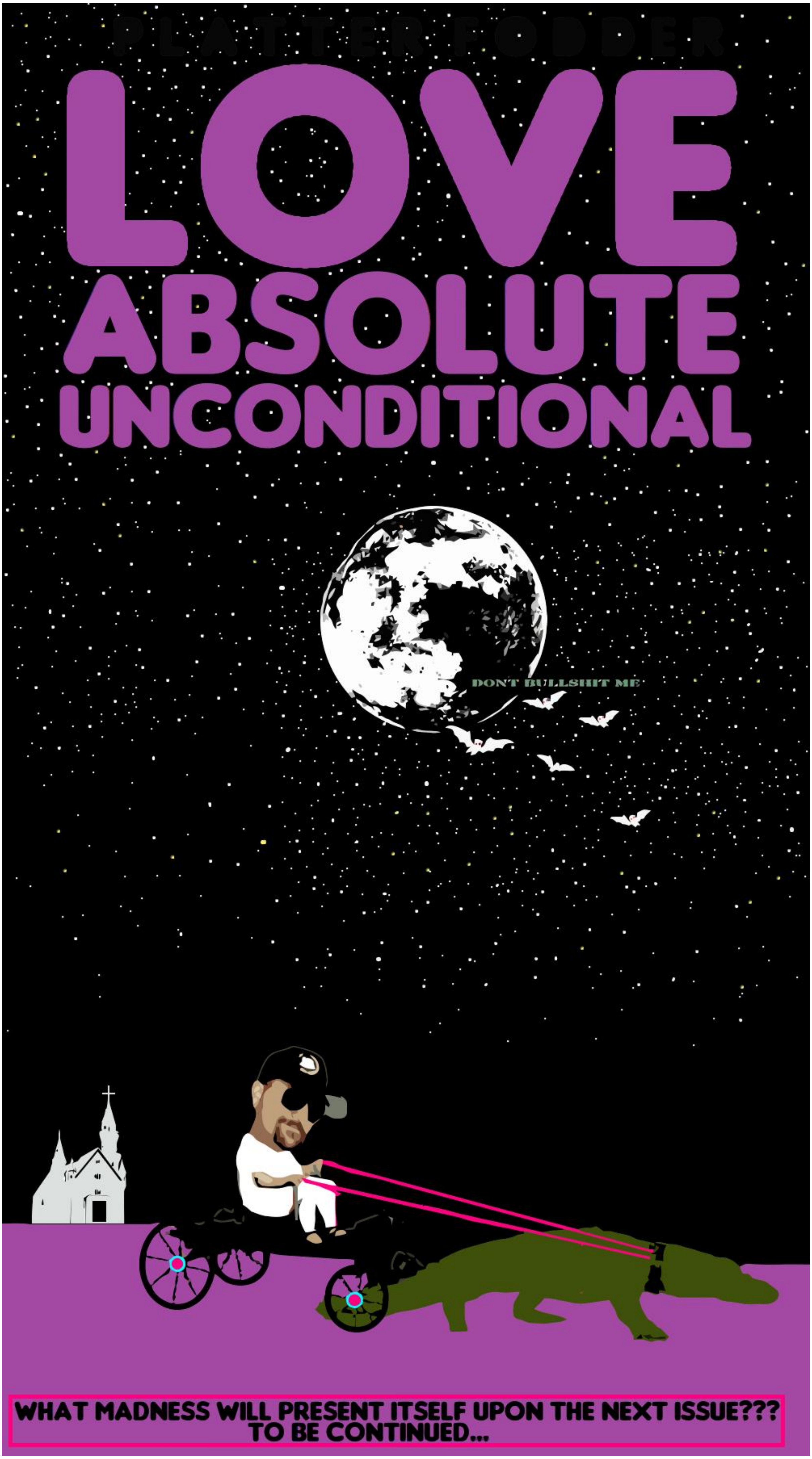
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ALL PHOTOS AND LOGOS ON PAGES 20-24
COURTESY OF DEVON NICHOLSON
ALL PAINTINGS AND ARTWORK ON PAGES 2-5
COURTESY OF JARED C. BALOGH


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UNCONDITIONAL
DON'T BULLSHIT ME
WHAT MADNESS WILL PRESENT ITSELF UPON THE NEXT ISSUE???
TO BE CONTINUED...